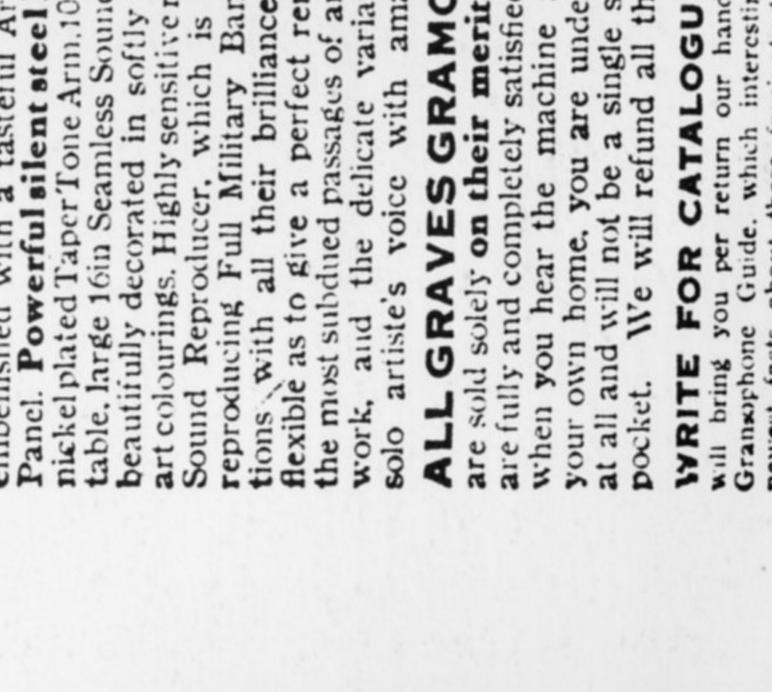
Talking Machine Review 86 London Spring 1994 ISSN 0039-919 £3.00



in this issue - Lys Gauty discography - Pengelly's Phonograph - and more.





Nipper's Bit

Recently I was in conversation with a fellow collector who is, naturally, a reader of this magazine; during the conversation we discussed the subject of nostalgia and concurred that for an item or subject to be nostalgic it must perforce evoke memories and therefore anything from before one's own birth date must be 'historic'. This does however raise the possibly that an historic item may also be nostalgic if it rekindles memories of an event within one's own life span, say for example the playing of a particular record that whilst recorded earlier was played at a memorable, later, date and therefore evokes nostalgia. This was apparent to me as I drove south on the M1 motorway listening to a programme on BBC Radio 2 built around the theme of 'Police on record' and during which Charles Penrose's famous 'Laughing Policeman' was played. Most of us remember this even if as the case of Master who's own memories are of hearing it played on Saturday morning radio (Children's Choice, on the BBC Light Programme) as a child. However this recording is from September, 1926, (Columbia 4014) well before Master was born: so is it nostalgia or history?

Elsewhere in this issue Arthur Badrock makes a plea for accuracy in discography, whilst I as a mere canine specimen cannot possibly comment on such a topic, I do sympathise with the Sage of Norwich, but I wonder how his strictures on publishing only those details on the label prevail with an example I recently dug out of a pile of records on Master's study floor? Columbia CB 379 (CA12106) Yira! Yira!, Tango by Geraldo's Gaucho Tango Orchestra is coupled with (CA 12109) My Sunshine Is With You, Tango by that well known typographical error - Garaldo's [sic] Gaucho Tango Orchestra! The other problem is with operatic repertoires where often the same recording has been issued at differing times by the same company under the same catalogue number with either English or Italian titles. Master's preference is for the title to be in the language of the recording, whereas others prefer the title to be consistent throughout the world and written in the original language regardless of the language of performance. Be this as it may everyone here agrees that only by accurate reporting of the labelled details can a collector or archivist hope to locate the correct record. Certainly reliance on the entries in record companies' catalogues should be avoided; and as for accepting without proof, the guesswork of (even some well known) discographers and collectors based upon 'inspired' guesses or, worse still, interpolation of gaps in matrix number lists/dates, just because it looks right - or it is what they want to believe - the least said the better.

In a recent issue of Historic Record Quarterly Arthur Badrock's list of published English label record lists appears. First mentioned by him in this magazine last year, with the passage of time some of the issues of TMR quoted are now out-of-print, however as a service to you Nipper has been conscripted to photocopy the required pages needed to complete the Neophone list contained in TMR 54 through to TMR 59, Anyone ordering TMR 54/55 & 59 at £2 each may also have an abstract of pages from TMR 56/57 for Neophone at an extra £1. Parlophone 'OT' Odeon series in the same TMR issue, will be updated and reprinted soon.

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74 £4. (John McCormack discography)

All prices include postage in UK (only).

George Van Dusen a life by Rick Hardy.

WHEN GEORGE VAN DUSEN passed away in 1992 at the age of 87 the world lost one of the great names of the Music Hall.

The discography

Although most of the recordings simply state "yodelling" normally George sang, yodelled, played the harmonica and, on his final session, is credited with playing the ukulele. On some sessions Maurice Elwin did the singing although he is only credited (under a pseudonym) on one recording. On one side of Broadcast 768 (Silver Threads) the vocal is by Cavan O'Connor. One curious fact to emerge is that on the sides where someone else does the singing the composer credit is partly or wholly ascribed to a Mr. Henry Stogden.

According to George Van Dusen's son Brian Harrington, Mr Stogden sang on the June 1931 Parlophone version of Yodelling Chinaman' and is the second voice on 'Zuyder Zee' (Broadcast 768). Mr Harrington believes that Mr Stogden was employed by the Crystalate Company and allegedly seems to have used his position to get his name included in the composer credit on various titles, with consequent remuneration. He even managed this on a tune published in 1873.

Neither George nor his wife Ruby were particularly enamoured of Mr Stogden, George complaining that Mr Stogden had done nothing to earn composer credit. It was of course quite common for performers to record a song composed by someone else in return for getting partial composer credit, (Al Jolson got the credit for a lot of songs this way), but it is unusual to find someone doing it along the lines that has been suggested Mr Stogden followed.

As Rick Hardy explains in his article Mr Van Dusen chose Fred Farrell as his first professional name and it was under this name that some of his recordings were made. A.B.

The Yodelling Dutchman

Born Thomas Harrington on the 10th April 1905, Pennington Street, Wapping in London's East End, where his father Albert was a horse dealer. At fourteen he was apprenticed to a tailor, a skill which his son Brian recalls stood him in good stead during his stage career as he made all his own stage costumes and during the wartime rationing he made clothes for all the family.

By the time he was sixteen he made his first stage appearance at The London Music Hall in Shoreditch High Street [later known as The Shoreditch Empire until closure as a theatre in 1934 -Ed.], 1921 was also the year that he met his wife Ruby. Bert Terrall - an earlier yodeller who was one of George's idols - held a competition for budding yodellers. George appeared as The Yodelling Dutchman and won! Later in his stage career George used to run a similar competition for mouth organ players. This win was the inspiration and stepping stone for his long and successful career on the halls and as a recording artiste.

Giving up his tailoring job, George chose the stage name Fred Farrell but was persuaded early on to change it to George Van Dusen as a better fit to his self proclaimed title "The Great Dutch Yodeller" - which he used throughout his career. He did however keep the name Fred Farrell to use as one of his

discography by Arthur Badrock

FRED FARRELL w. orch. acc.

November 1929

Z1251-1 The Street Yodeller

(Farrell)

Broadcast 507

Z1252-1 Mountain High

(--)

-do-

Note: It is likely that this and possibly all other Broadcast issues were also pressed with the blue UNISON label sold in Co-op shops.

The label gives no composer credit for 'Mountain High' but Brian Harrington tells us it was written by the singer Matt Keefe.

GEORGE VAN-DUSEN (The Great Dutch Yodeller)

27 March 1930

S631

L303

The Mountain Guide

(Whitlock)

Sterno 369

-do-

S632 Hanns Put Up The Banns (Farrell)

In March 1930 KAYE CONNOR and CHARLES PENROSE recorded 'Laughs and Yodels' (Z1388), issued on BROADCAST 533 as Joy Day and Merry Andrew. It has not been possible to locate a copy to determine who does the yodelling. George and Charles Penrose later recorded together for CROWN.

GEORGE VAN-DUSEN

between 12 - 16 May 1930

S731 Van Peters S732 Mine Baby & I

(Farrell)

Sterno 409

(Whitlock)

-do-

TED HEATH (see note)

L302 Van Peters

Mine Baby And I

Solex 39 (8")

Almost certainly George Van Dusen, recorded at the same session as STERNO 409. No copy available for listening at the time this discography was completed.

GEORGE VAN DUSEN

October 1930

Z1740 Yiddisher Yodeller

(Farrell)

Broadcast 663

Z1741 Mountain Refrain (Farrell) -do-

In December 1930 STERNO 541 was issued as by B. GAY & O. JOY (Charles Penrose and Kaye Connor again). One side is titled 'The Laughing Yodeller'. It has not been possible to locate a copy to determine whether George provided the yodels.

GEORGE VAN DUSEN

December 1930

Z1864-2 Mein Leetle Jacob

(Farrell)

Broadcast 686

Z1865-1 Yodling Solomon

(Farrell)

ca: 2 February 1931

GEORGE VAN DUSEN yodler with novelty orch. E3911-2 The Yodelling Romeo

(Pearson-Stogden)

Parlophone R1000, Ariel Z4755,

Ariel Z4865, Pa Au A3257.

E3912-1 Yodel-O-Eskimo

(Pearson-Stogden)

R-Z MR1906. -do-

Note: George Van Dusen told Rick Hardy that Maurice Elwin sings on the above record and he only did the yodelling. ARIEL Z4755 was issued anonymously and is simply labeled 'Yodelling Speciality Record'. (Reverse side is by Thomas Case). Artist credit on ARIEL Z4865 not known, possibly the same as Z4755. (Reverse side by John Hendrick).

FAY STEADMAN sop. with GEORGE VAN DUSEN yodeller. ca. 30 May 1931

E4107-4 The Blind Girl And The Yodeller

Parlophone R1080

JOHN CURTIS with GEORGE VAN DUSEN (Par.)

May 1931

GEORGE VAN DUSEN yodler and JOHN CURTIS bar. with nov. orch. (R-Z) E4108-2 The Yodelling Swiss

(Farrell & Stogden) Parlophone R1080, R-Z MR1906,

Pa Au A3257

Note: John Curtis was usually a pseudonym for Maurice Elwin.

GEORGE VAN DUSEN w. orch. acc.

mid October 1931

N228-2 Silver Threads Among The Gold (Danks-Stogden)

N229-2 By The Side Of The Zuyder Zee (Mills-Scott)

Broadcast 768 -do-

Note: Cavan O'Connor sings on the first side, leaving the yodelling to George. It is interesting to note that the mysterious Mr Stogden manages to get himself listed as co-composer of a tune

published in 1873 composed by Hart Danks with words by Ebenezer Rexford! George's son Brian says that Mr Stogden is the second voice on 'Zuyder Zee'.

GEORGE VAN DUSEN

ca. 18 November 1931

E4370-2 The Yodelling Chinaman

(Farrell-Stogden)

Parlophone R1101, Pa Au A3319,

BBC LP REB.652

E4371-1 The Yodelling Bullfighter

(Farrell-Stogden)

Parlophone R1101, Pa Au A3319.

Note: BBC Lp (issued 1987) entitled 'Silly Songs 1922-1934 Volume 5'. George's son told Rick Hardy that Mr Stogden provides the singing on E4370.

VANCO & THE MILLION-AIRS (Arthu	ir Lally's Orchestra)	4 December 1931
GB3674-2 The Yodelling Blues	(Stogden)	Decca F3054
GB3675-2 I Must Have A Drink Before	I Yodel (Stogden)	Decca F2747
GB3676-2 A Yodelling Romeo	(Stogden)	Decca F3054
GB3677-1 Jolly Joe The Milkman	(Stogden)	Decca F2747
Note: George Van Dusen told Rick Har	dy that Maurice Fluir	n sang on the above

Note: George van Dusen told Rick Hardy that Maurice Elwin sang on the above session and that he only did the yodelling. This is confirmed by aural evidence.

GEOR	GE VAN DUSEN	February 1932
The C	The Yodelling Chinaman	Broadcast 823
MOVE	Yodelling Joe The Milkman	-do-
GEOR	GE VAN DUSEN	mid July 1932
219	The Wedding of Eskimo Joe	Broadcast 890
220	The Yodelling Blacksmith	-do-

"BROADCAST'S" ALL STAR NON-STOP VARIETY SHOW September 1932

Compered by Bobbie Comber

Among the various artists on BROADCAST SUPER-TWELVE 3252 (A1200-2-3/A1201-3) George Van Dusen sings a shortened version of 'Mountain High' on the second side. This is not a dub from his earlier version.

GEORG	E VAN DUSEN		November 1932	
313-3	The Lost Mountaineer		Broadcast 931	
314-2	Yodelling Mad		-do-	6
FRED F	ARRELL w. orch. acc.		13 December 1932	
968-2	Yiddisher Yodeller	(Farrell)	Eclipse SC71	
969-1	Mountain High	(arr. Farrell)	-do-	
FRED F	ARRELL w. orch. acc.		27 January 1933	
1038-1	Yodelling Solomon	(Farrell)	Eclipse 383	
1039-2	Mein Leetle Jacob	(Farrell)	Eclipse 460	
1040-1	Mountain Refrain	(Farrell)	-do-	
1041-2	The Street Yodeller	(Farrell)	Eclipse 383	
GEORG	E VAN DUSEN		April 1933	
Tata goal	Hanns Put Up The Banns	(Van Dusen)	Broadcast 980	
To abia	The Little Dutch Mill Girl	(Van Dusen)	-do-	
Mr Har	rington has a double sided test		mx. numbers 385-1/385-2	

GEORG	E VAN DUSEN with orch. acc	erry (Farrell) .	September 1933
F572-1	Murphy's Wedding Day	(VanDusen)	Rex 8061, Rex 8641
F572-2	-do-	Ministration of the Palacental	Rex 8061, Rex 8641
F573-2	The Warbling Yodeller	(VanDusen)	Rex 8061
F573-3	-do-	y credited Fred Fren	Rex 8061
Note: M	Ir Harrington has a test pressi	ng of F573-1.	

	F572 also on R-Z Au G40025	5, take not known.	
FRED F	ARRELL w. orch. acc.		31 October 1933
1538	The Yodelling Blacksmith	(Farrell)	Eclipse 556
1539	Yodelling Mad	(Farrell)	Eclipse 556
GEORG	E VAN DUSEN		December 1933
F646	Wee Drap O'Scotch		Rex 8112
F647	Yodelling Cowboy		-do-
GEORG	E VAN DUSEN		April 1934
F784-1	The Yodelling Accordeon M	an (Van Dusen)	Rex 8191
F785-1	Yodelling Izzy	(Van Dusen)	-do-
FRED F	ARRELL w. orch. acc.		3 May 1934
1857-1	Irish Jigs And Yodels	(Farrell)	Eclipse 703
1858-2	By The Mill	(Farrell)	-do-
GEORG	E VAN DUSEN		June 1934
F866-1	The Yodelling Huntsman	(Van Dusen)	Rex 8249
F867-1	The Yodelling Farmer	(Van Dusen)	-do-
GEORG	E VAN DUSEN		September 1934

(Van Dusen)

(Van Dusen)

Sweet Wilhemina

The Yodelling Banjo Player

Note: Mr Harrington has a test pressing of F956-2

F955-2

F956-1

recording pseudonyms. He also adopted the name Hans Vear for a time but it was discarded before he started making records. His recordings were made for many labels including Broadcast, Rex, Sterno, Decca, Crown and Parlophone in the UK, there were also many overseas issues. On these records under the names of Fred Farrell, George Van Dusen and Vanco can be heard beside his singing and yodelling, his mouth organ and ukulele playing. His stage performances were all one and a half tones higher than his recordings, this made him more exciting 'live' but the lower key obviously suited the recording medium better.

Besides a very full career on the Halls - often topping the bill - he made many broadcasts, including one to America in the 1930's on short-wave. His voice was also dubbed onto the voice of the lead male in the film "The Perfect Understanding" [Gloria Swanson British Pictures Ltd., 1933.] staring Gloria Swanson and Laurence Olivier.

Singer Songwriter

In these days singer songwriters are commonplace but they were very much rarer in George's day. Not only did he write his own songs but he provided them for many others too. George Formby Junior, the comedian Hal Monty and Jane of The Daily Mirror were among many who benefited from his talents. An amusing incident occurred whilst appearing with 'Jane' [for those readers not familiar with the name it should be explained that Jane was the name of a long running strip cartoon character in the Daily Mirror newspaper]. During the show he used to go amongst the theatre patrons and at a prearranged time shout out to 'Jane' - "Get up them [sic] stairs!". A theatre official not in on the stunt tried to throw him out, causing quite a disturbance in the house until everything was explained to him.

George of course worked with practically all of the stars of the music hall including Ella Shields, Grace Fields (Gracie's mother incidentally used to buy all of George's records), Harry Champion, Max Miller and to name them all would be like a Who's Who of the variety world. His own favourite performer has been quoted as G H Elliot.

During World War II George worked for ENSA in Europe. As well as singing and playing he would also tell jokes and amaze his audience by playing the mouth organ with his nose and smoking a cigarette at the same time. I bet no one else asked if they could play his harmonica!

One of his hand outs proclaims that he was supposedly approached to make records when he was 26 years old and that the company wanted him to do a yodelling version of 'Singing in the Rain'. " ... Picked up by a Rolls-Royce from his Bethnal Green home to take him to the recording studio it was decided to record two of his own numbers instead. " If this is so they must have written the musical arrangements very quickly. Also the dates do not tally because George was 26 in 1931 and his first records for the Broadcast label were made in 1929 when he was 24.

My father used to take me to the Collin's Music Hall at Islington Green, London when I was a child, he was a life long lover of the music hall and often spoke of George Van Dusen who was one of his favourite acts. I think my father (who died just three months before George) thought that Van Dusen was

Rex 8418

Rex 8321

much older than he was - being a celebrity at a young age - and therefore assumed as I did that George had probably passed away some time ago. It was only from some chance remark that I heard that he was alive and I decided to contact him.

By the time I first met George in 1983 he was living in a neat semidetached house in Edmonton, north London. A man of small stature, with a warm and friendly nature, he naturally liked to talk of the old days of the music halls but not once did I hear him speak in a boastful manner. I recall once tele- phoning him to check on a record of him that I had bought. 'The Yodelling Romeo', issued on the Parlophone label under his name but although the yodelling was obviously by him, I could not recognise the singing voice as his. He told me that the singing was by Maurice Elwin who had a better singing voice than his, and that by issuing the recording under his name it was assured of greater sales than as by Maurice.

During the 1930's he was one of Crystalate's stars with only people like Gracie Fields and Sandy Powell above him. The vast sales of his records - like theirs - is proved by the numbers that turn up in abundance in any pile of 78's for sale all over Britain. If he had been paid royalties for them on the scale of modern popular singers he would have retired a very wealthy man.

George was never out of work or 'resting' and did very well indeed. He worked the summer seasons of 1971 and 1972 in Great Yarmouth at the Tivoli and Beer Gardens. After that followed four years at the Beach Hotel, Ramsey, on the Isle of Man from where he also broadcast on Manx Radio, retiring at the end of the season in 1976 at the age of 71.

'Rediscovered'

Twelve years later and he had a richly deserved return to stardom when Brian Carroll of Bri-Tone Records found one of his records in a junk shop and decided to re-issue it. Derek Jameson the BBC presenter played it on one of his Radio 2 programmes and suddenly people were phoning up George to tell him he was back in the limelight again.

After this George was introduced to Brian Carroll, who up to this point was unaware of George's existence so to speak, and so it all began to happen again. Television and radio interviews followed with among others Terry Wogan, Gloria Hunniford and Tony Blackburn, culminating with the issue of two more singles and an Lp of his 78's. One of the singles was a modern 'remix' with a disco type rhythm added; George was tickled pink by this. He thoroughly enjoyed his second bout of fame and I think it couldn't have happened to a nicer person.

When the first of the reissued singles 'Its Party Time Again' entered the pop record charts in 1989 George created two new entries in the Guinness Book of Records. Firstly he became the oldest person ever to enter the charts and secondly the recording replaced Bing Crosby's 'White Christmas' as the oldest recording to make the 'Hit Parade'.

George Van Dusen died at the North Middlesex Hospital, London on 11th December 1992 after a short illness and was cremated at the Enfield Crematorium. Representatives of Bri-Tone Records, the company that reissued his work, joined his family (widow Ruby, daughter Joanie and son Brian) at the service. - RICK HARDY

GEORGE VAN DUSEN w. orch. acc.

F1003-1 It's Holiday Time Again (Van Dusen)

October 1934 Rex 8321, Rex 8641,

R-Z Au G40025

January 1935

Rex 8418

GEORGE VAN DUSEN w. orch. and effects (barrel organ)

F1131-2 The Yodelling Organ Grinder (Van Dusen)

ter in the absence many many and appearable of the first properties of the

GEORGE VAN DUSEN w. orch. acc.

F1274-1 The Yodelling Mouth Organ Player (Van Dusen)

F1275-1 Mountain Melodies (Van Dusen)

April 1935

Rex 8492

-do-

SANDY POWELL June 1935

On REX 8556 Sandy Powell together with George Van Dusen, Jimmy Fletcher, a Mouth Organ Band, Roy Barbour (?) and 'Dick & Eddie' recorded a two part sketch entitled 'Sandy's River Outing' (mx. F1378-2/F1379-2). George's contribution consists of almost a minute of yodelling at the end of side 2.

GEORGE VAN DUSEN July 1935

F1407-1 Knees Up Yodelling Song (Van Dusen) Rex 8605, R-Z Au G40023.
F1436-2 Warbling and Yodelling (Van Dusen) -do-, -do-,

FRED FARRELL

9 August 1935
H155-2 The Wedding Of Eskimo Ioe (Farrell)

Crown 60

H155-2 The Wedding Of Eskimo Joe (Farrell) Crown 69 H156-1-2 All Together Again (Farrell) -do-

GEORGE VAN DUSEN October 1935

F1558-1 Holiday Time Is Jollity Time (Van Dusen) Rex 8655, R-Z Au G40026 F1559-1 The Yodelling Sailor (Van Dusen) -do-, -do-,

GEORGE VAN DUSEN February 1936

F1747 The Yodelling Wanderer
Rex 8735, R-Z Au G40034.

Polosky's Russian Party
-do-, -do-.

GEORGE VAN DUSEN w. orch. acc.
F2021-1 Yodelling Tommy Atkins (Van Dusen)
September 1936
Rex 8894, R-Z Au G40086.

F2022-1 The Yodelling Toreador (Van Dusen) -do-, -do-.

FRED FARRELL 9 October 1936

Although not credited on the label Charles Penrose provides the laughing on the first side, with

orch. acc.

H654-1 The Laughing Yodeller (Farrell) Crown 263

H655-1 McGinty's Christening Party (Farrell)

Note: In Jim Hayes' listing of the CROWN label published in 1970 the first side above is credited to Fred Farrell and Merry Andrew, from which I assume this was how it was listed in the Crown supplement. Merry Andrew was of course one of the pseudonyms used by Penrose. The record

(Farrell)

-do-

-do-.

-do-,

GEORGE VAN DUSEN with orch. acc.

19 February 1937

H818-1 Hooray! Hooray! Its Party Day To-day (Farrell) Crown 350

GEORGE VAN DUSEN April 1937

label of the copy seen certainly only credited Fred Farrell.

Coronation Yodelling Song
 Come Along Liza, Come Along Bill
 Rex 9027
 -do-

GEORGE VAN DUSEN with orch. acc. 20 October 1937

R2461-1 It's Party Time Again (Van Dusen) Rex 9173, R-Z Au G40156.
R2462-1 The Yodelling Working Man (Van Dusen) -do-, -do-,

GEORGE VAN DUSEN with orch. acc.

Radin' entered the pop record charts in the George created two new entries in the enterest Book of Records. Firstly he became oldest person ever to enter the charts and oldest person ever to enter the chart

The Musical Farmers

Christmas' as the oldest recording to E'Hit Parade'.

THE REX SHOW WAGGON IN LAMBETH WALK

Compered by Billy Cotton.

H819-1

R4040-1

Among various REX artists, including Gracie Fields and Sandy Powell, George Van Dusen was featured on the first side of REX 9429 (mx. R3081-2/R3082-1) doing a couple of choruses of 'It's Party Time Again', he sings, yodels and plays the mouth organ. This is not a dub from the earlier version.

GEORGE VAN DUSEN
R4039-1 The Yodelling Sergeant Major (Van Dusen)

14 November 1939
Rex 9689, R-Z Au G40268.

(Van Dusen)

Smile, Smile, Smile

GEORGE VAN DUSEN

22 September 1941

Yodelling and harmonica solos; ukulele acc. on side 2; Orch. acc. both sides.

R6268-1 George Van Dusen's Special Party Record

Intro: Tommy's Home Again

Rex 10079

George Van Dusen's Special Party Record (Contd.) R6269-1

Intro: The Old Farm Hasn't Got A Cow; Londonderry Air.

R6270-1 Murphy In The Mountains (Van Dusen) Rex rejected. R6271-1 Prairie Yodel (Van Dusen) Rex rejected.

Note: In the recording file Van Dusen is credited as composer of 'Tommy's Home Again' and 'The Old Farm'. A test pressing of the last two sides is owned by the family.

NOTE: REX 8641, 8655, 9173, 9428, 9689 and 10079 were also issued on IRISH REX bearing the same catalogue numbers.

Abreviations used: R-Z Regal Zonophone, Pa Parlophone, Au Australian.

In November 1988 as a result of the publicity following the radio broadcast of George's original 78 recording and his 're-discovery', the following 45 rpm record was issued and reached No. 43 in the 'pop charts' for three consecutive weeks.

GEORGE VAN DUSEN

Bri-Tone 7 BTO 01 [45rpm]

It's Party Time Again -A (new mix).

-B It's Party Time Again (original mix). [presumably same as Rex 9173]

In 1989 the following two 45 rpm singles were issued, the B sides being identical:

GEORGE VAN DUSEN

		Bri-Tone 7 BTO 02 [45rpm]
-A	It's Holiday Time Again	[presumably same as Rex 8321]
-B	Holiday Time Is Jollity Time	[presumably same as Rex 8655]
		Bri-Tone 7 BTO 03 [45rpm]
-A	It's Knees Up Time Again	[see note]
-B	Holiday Time Is Jollity Time	[see above]
Note:	Rick Hardy says the A side is a modern rem	ix of several of George's songs with an added
'disco'		

The following Lp must have been issued at about the same time:

		Bri-Tone BTLP123
Side 1:		
1	It's Party Time Again.	[? Rex 9173]
2	Murphy's Wedding Day.	[? Rex 8061]
3	Izzy, Izzy, Izzy [this is actually 'Yodelling Izzy']	[? Rex 8191]
4	Holiday Time Is Jollity Time	[? Rex 8655]
5	The Yodelling Sailor	[? Rex 8655]
6	A Wee Drop Of Scotch	[? Rex 8112]
7	Poloski's Russian Party	[? Rex 8735]
8	Jigging With George (an extract of one of his reco	ordings) [?]
Side 2:		
1	Its Holiday Time Again	[? Rex 8321]
2	The Yiddisher Yodeller	[? Rex 9428]
3	Come Along, Liza	[? Rex 9027]
4	The Yodelling Working Man	[? Rex 9173]
5	Lets Have A Knees Up	[? Rex 8605]
6	The Day O'Reilly Got Wed	[? Rex 9428]
7	It's Party Time Again (reprise)	[? Rex 9173]
Mates !	The Testernesis and the Cut of the Cut of	

Note: The Lp sleeve gives no details of the origins of the tracks. I have given what I assume are the original issues apart from one unidentified track. I do not know whether any were electro- nically manipulated or added to.

Other recordings of George Van Dusen's compositions

'Our Fannys Gone All Yankee' composed by George, was recorded by George Formby in November 1944 and can be found on R-Z MR 3745.

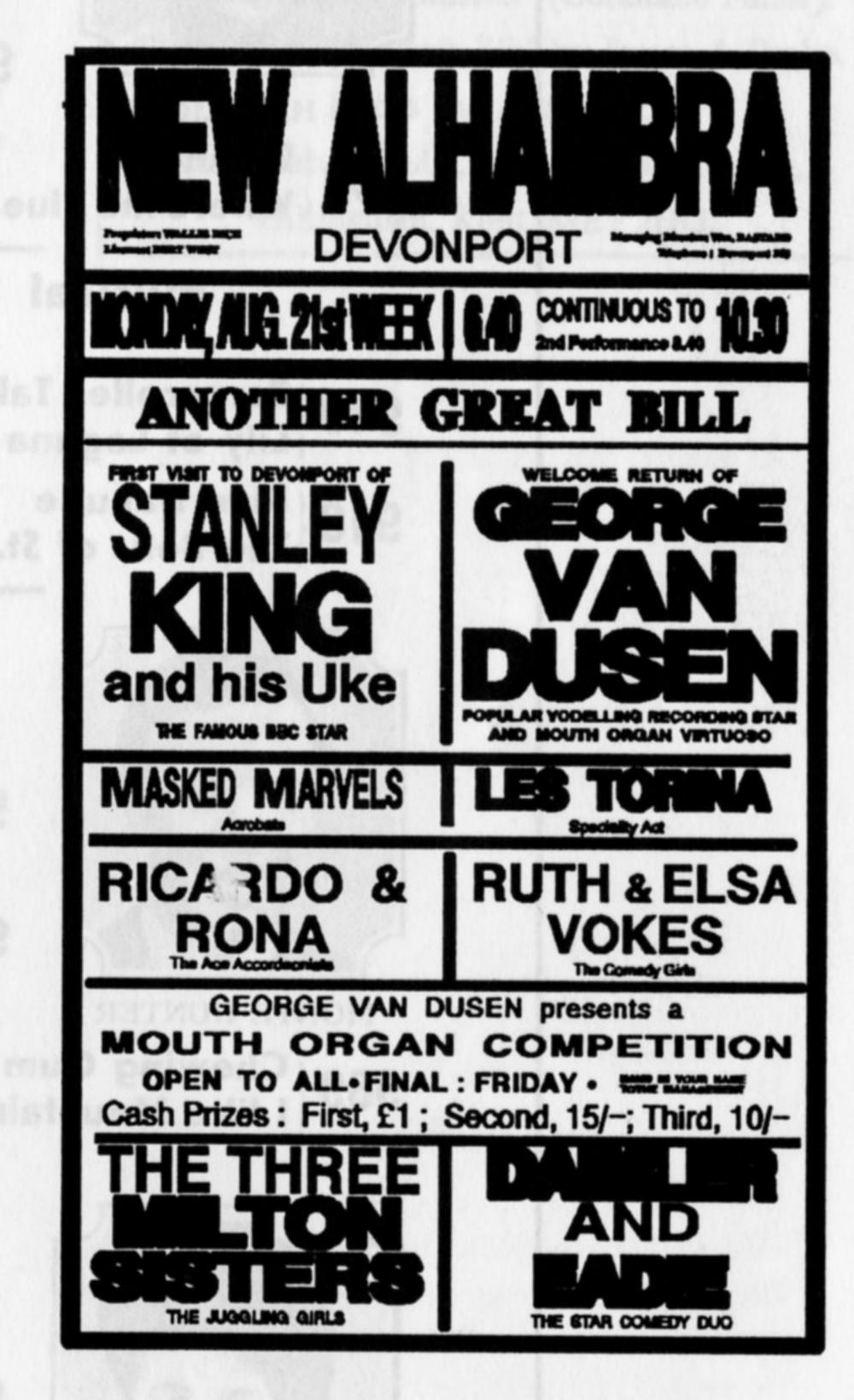
'The Yodelling Accordion Man' was recorded by Herbert Cook(e?) on Irish Regal Zonophone IZ 693 and the copy held by Mr Harrington is inscribed "To George in appreciation" by 'The Cooke Brothers'.

'The Yiddisher Yodeller' turns up on a K-Tel Lp NA-656 sung by an Australian singer by the name of Mary Schneider who has managed to perfect several of George's distinctive yodels, according to Mr Barrington who can recognize them!

This discography would not have been as complete as it is without the very welcome assistance of Sandy Forbes, Rick Hardy, Jim Hayes and Johnny Hobbs to whom I am extremely grateful. A special thank you also to George's daughter and son, Joanie Teagle and Brian Harrington for their help with information and photographs. - AB.



Terry Wogan, George and Brian Carroll at BBCtv. studios, west London.



A variety bill from Devonport, 1933.



George Van Dusen with Rick Hardy.

'BROADCAST' RECORDS

PLAYING DURATION EQUAL TO TEN INCH RECORDS

WEE GEORGIE WOOD

Assisted by Dolly Harmer and Company, in his famous Comedy Sketches

955 Half a Clown Parts 1 & 2

The Black Hand Gang 925 Parts 1 & 2



G. H. ELLIOTT

The Original Chocolate-Coloured Coon (With Orchestra)

963 Little Dolly Daydream I may be Crazy

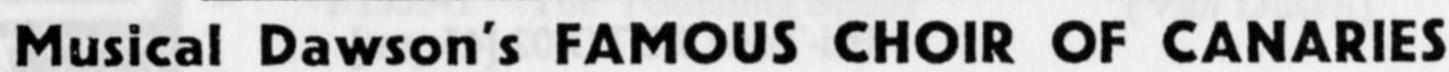
Sue, Sue, Sue l'se a-waitin for yer Josie

930 I want to go to Idaho That's just like Heaven to me

G. H. ELLIOTT 900 Dinah

Where the Blue-eyed-marys grow

860 Lily of Laguna



Genuine Bird Singing with Orchestra

949 Barcarolle 'Tales of Hoffmann' Offen-bach bach 938 Bells across the Meadow Ketelbey Narcissus Nevin

910 Blue Danube In a Monastery Garden Ketelbey
O Sole Mio
Di Capua Strauss The Bells of St. Mary's Adams



MONTE HUNTER

MONTE HUNTER

With Instrumental Accompaniments

More 'Hill Billy' Song Favourites

'Hill-Billy' Song Favourites 951 Parts 1 & 2

969 Chewing Gum I like Mountain Music Cavanaugh-

Kassel Weldon

wonder how the Old Folks are 920 to-night Ain't Ya comin' out to-night?



GEORGE VAN DUSEN

Britain's Premier Yodeller (With Orchestra)

Hans, put up the Banns The Little Dutch Mill Girl

Van Dusen Van Dusen

Stuart

Pether

Darewski

Yodelling Mad The Lost Mountaineer 890 The Yodelling Blacksmith The Wedding of Eskimo Joe

GEORGE VAN DUSEN

From a 'Broadcast' Records catalogue, these were the last records George made for Broadcast. The banality of some Broadcast records can be seen in the listing of Musical Dawson's Famous Choir of Canaries. Anyone who has heard one of these recordings can only wonder ... how ... why ... and who bought them? They turn up regularly in junking piles.

The Michigan Antique Phonograph Society

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WANTEDY

Needle tins by
specialist collector, shaped tins, and ones with
local dealers' names and addresses on them.
Wanted desperately - needle tin display
boxes/show cases for my personal collection.
Ones I know are: Beltona, Edison-Bell
(various), Songster, HMV (various), Columbia
and others all wanted. Excellent prices paid.
Please contact Ruth Lambert, 24 Churchway,
Weston Flavell, Northampton, NN3 3BT.

Wanted

Telephone (0604) 405184

The following books for my own collection.

"Such sweet compulsion" (Geraldine Farrar).

"Ponselle - A singer's life" by James A Drake.

Prices and details to:

Paul Hartup, TMR, 105 Sturdee Avenue,

Gillingham, Kent. ME7 2HG.

A publicity photograph of George in his early days

Nonet's coungestitled Sirver Heels played by the



(see page 2509) Imperial T.2 Tien Uur by Gerald Steyn-baritone in Taal (Afrikaans)

Junkshoppers' Column Arthur Badrock

Ben Bernie on Little Marvel

Thanks to Mr A L Newman of Clapham who sent me a tape of Ben Bernie's Orchestra doing 'Tea For Two' (13803) I can now confirm that this is identical to the version on the 5.3/8" Little Marvel F284. The Little Marvel dubbing starts approximately 1 minute 20 seconds into the Bernie version and continues to the end. In the next issue we'll tell you about an apparent Harry Reser's Tuxedo Orchestra recording on Little Marvel.

Elsie Butler

American lady singers of the 'twenties have always had a keen following among record collectors. Two of my friends go weak at the knees over Annette Hanshaw, even before she sings, and others are similarly affected by Ruth Etting. My own favourites include Vaughn De Leath, Marion Harris and Esther Walker. One singer about whom I have no information at all and have never seen her recordings listed anywhere is Elsie Butler, assuming of course that that is her real name. She sounds somewhat similar to Vaughn De Leath. Four sides came out here on Imperial.

This is the extent of my knowledge of her recordings. It is some years since I owned a copy of Imperial 2090 and, as I recall, the accompaniment on 'Ka-razy ...' was of some interest. Currently I have a copy of 2072 which eludes me.

Elsie Butler

Vocal w	rith orch. acc. New York	16 January 1929	
8466-3	My Man.	Ba Jewel 5527	Imp 2072
8467-2 I Wanna Be Loved By You.		Ba 6304	
	Jewel as Jane Ken	nedy	

san	ne New York	8 February 1929	
8533	I Faw Down An' Go Boom.	Ba	Imp 2072
8534	I'm Ka-razy For You.	Ba	Imp 2090
san	ne New York	30 March 1929	
8649	Lover Come Back to Me.	Ba unissued	
8650	Button Up Your Overcoat.	Ba	
san	ne New York	10 April 1929	
8649	Lover Come Back To me.	Ba	Imp 2090

The Imperial issues show only Crystalate control numbers.

A rather sketchy discography, perhaps Martin Bryan can add to it and maybe someone can tell us something about Miss Butler.

Imperial oddities

I wrote about some of the different Imperial series in TMR 80 which brought forth an interesting reply from David Moore of Surrey. I have been deferring any follow up in the hope of having some photographs to show you. My friendly expert has not found them easy to reproduce but the results are shown here. One is of the Taal issue T2 by Gerald Steyn, listed in TMR 80, as was the Scottish example S111 by Tom Kinniburgh.

One example which was new to me was a 10" Hebrew record - H1001 - presumably the first in the series. It couples the 'Hebrew National Anthem' (4902) and

'Halleluyoh' (4899) by Enrico Garcia's Selected Choristers. These two recordings come from a block 4896 to 4907 all recorded on the 5th July 1928. My highest in this series is H1006. The label is light blue and dark blue with the word Imperial and the Star of David in gold.

Is anyone in Ireland compiling a listing of the A series? They certainly don't appear to have been issued contemporary with the recordings. A501 and A502 consist of four sides from Greening's Dance Orchestra recorded in May and February 1926 respectively but both sides of A530 date from 1924. David Moore's highest is A543 but he gives no details.

The fourth photograph is that of S.P. 106. David Moore mentions an Eddie Cantor coupling S.P. 103 but again we have no details. David also reminded me of the Imperial De Luxe series. The only example I own is a 12" coupling on 116 by Signor G. Sirota tenor with piano accompaniment singing Verdi's 'Di Quella Pica' (74) and 'Al Si Ben Mio' (75). The label on the first side wrongly gives orchestral accompaniment. Sirota was of course the great Jewish Cantor and the label details are given in Hebrew as well as English. David's examples are in a 10" 100 series which seems to have started off with an L prefix. I should perhaps mention that my listing of the main 10" series which started at 1000 and went backwards to 819 and forwards to 2953 is virtually complete and might possibly appear in print in a year or two.

Era

Gary Scott of Durham recently asked if I could tell him anything about a single sided Era record he had found. Era records were marketed by the New Polyphon Supply Co., from November 1907 through into the following year. The 10" single sided records sold at two shillings and the double sided at three shillings. All the examples I have seen were pressed from Beka masters in Berlin. There are no Era catalogue numbers as such - the only numbers appearing on the label and in the wax being the Beka matrix numbers which are in a variety of numerical blocks.

There are one or two early ragtime recordings dating from 1905, these include:

s/s Era 284 A Coon Band Contest Band of H.M. Grenadier Guards s/s Era 2907 Cotton Blossoms Band of H.M. Grenadier Guards

Neil Moret's composition 'Silver Heels' played by the Royal Artillery [sic] appears on single sided Era 40129 labelled simply as `Intermezzo Two Step (Neil Moret). What is interesting about Era is that some Beka recordings have turned up on this label which appear not to have been issued on Beka. Frank Andrews and I have a fairly comprehensive listing of Beka recordings but the following three titles we cannot trace on Beka. It could well be that these have simply escaped us.

s/s Era 40071 Jewel Song from Faust Madame Lucy Murtagh

A Beka recording from 1907. I have a note of a single sided Beka 40075 'Dear Heart' by the same lady but I know nothing of the lady herself.

d/s Era 40377 Autumn Leaves (Popper) Ludwig Lebell, cello solo. 40378 La Cinquantaine (Gabriel Marie) [ditto].

40376 is another recording by Lebell, of Godard's 'Berceuse' issued initially as a single sided Beka and then reissued on Beka 92 with Goltermann's 'Andante' (40322) also by Lebell. 40377/78 do not appear to have been issued as Bekas.

An interesting label Era but with no catalogue series it is one of many labels where we will never know whether we have traced all issues. At the moment I am quite sure I only know of a very small percentage.

A plea for more accurate documentation

Looking back over the years I wince at some of the errors which have crept into my own writings and I certainly can't claim to have always been 100% accurate, far from it. Having said that I have noticed some quite inaccurate discographical listings circulating, particularly in America, which the original American syndicate of Walt Allen, Dan Mahony, Perry Armagnac, Carl Kendziora et alii would never have perpetrated. They were adamant that a listing should show what is on the label and in the wax, not what you think should be there or what some present day record seller has put on his sales list. A record may be labelled Casino Dance Orchestra but be advertised as California Ramblers, for example, and the next thing you know the record is being listed as labelled California Ramblers.

Many records do not show the original matrix number, only a control number or nothing at all. While one can often make a correct guess as to the true origin of a recording and thus its proper matrix number you might not always be right and therefore should not include the matrix number when listing the record. A listing of the American Bell label which I have seen has matrix numbers listed against many issues which are in fact quite devoid of any numbers in the wax or under the label.

Bell 430 is listed as Roseland Dance Orchestra - When The Red Red Robin (6584) which would make it the same as Banner 1762 by the Imperial Dance Orchestra with vocal by Irving Kaufman, issued here on Imperial 1651 wrongly labelled as Sam Lanin and his Dance Orchestra, vocal chorus Arthur Fields and on Edison Bell Winner 4485 as Diplomat Novelty Orchestra. You'll find it listed under Lanin in Brian Rust's 'American Dance Band Discography' but is it Lanin or a House Band? Recently a copy of Bell 430 came my way and the details are:

Red, Red Robin. ft. (Harry Woods) Bell 430-A

Roseland Dance Orchestra.

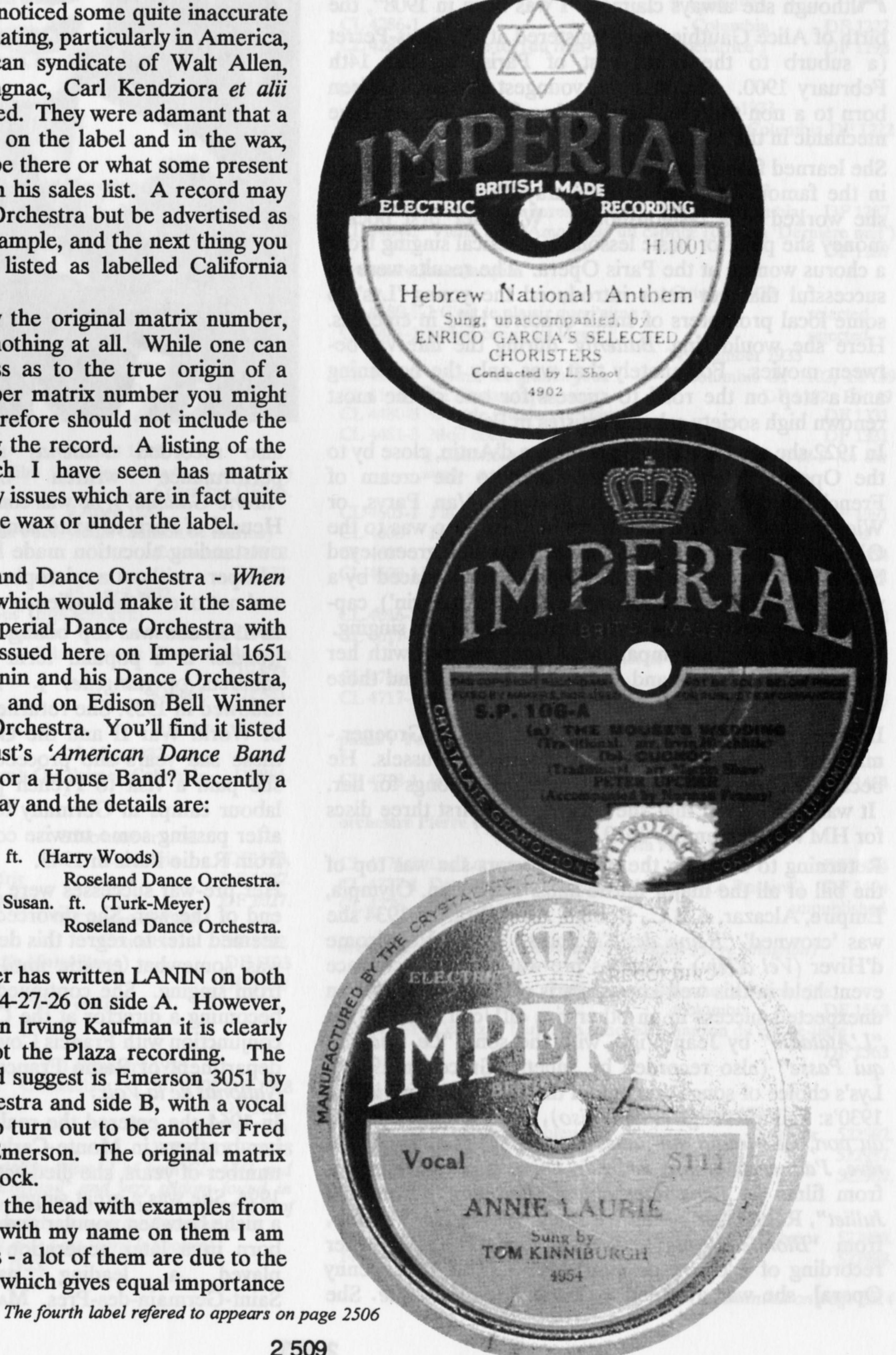
Someone Is Losin' Susan. ft. (Turk-Meyer)

Roseland Dance Orchestra.

A previous, American, owner has written LANIN on both sides and the Plaza date of 4-27-26 on side A. However, although the vocalist is again Irving Kaufman it is clearly not the same band and not the Plaza recording. The origin of the A side I would suggest is Emerson 3051 by Fred Hall's Roseland Orchestra and side B, with a vocal by Arthur Fields, is likely to turn out to be another Fred Hall recording, also from Emerson. The original matrix numbers will be in a 3900 block.

Before you all beat me over the head with examples from listings that have appeared with my name on them I am well aware of such examples - a lot of them are due to the other school of discography which gives equal importance

to what appears in company documents, which explains why the composer credits shown in the Regal book do not always agree with what appears on the label as Frank Andrews took them from the company files. Thus although the label for 'The Wives of Commercial Travellers' by Lily Morris on Regal MR480 gives the composer credit as Flannigan, the company file says "words and music by Bud Flanagan, London." and it is his correct name that Frank entered in our final draft. Other companies show no composer credits on the record labels but include them in catalogues and supplements. In this way a discographical listing can be 'accurate' in more than one way - but inaccurate guesswork is something else. A.B.



Lys Gauty

May be not as well known outside France as some others of her generation, Lys recorded an extensive repetoire, some of which was released in Britain. Discriminating collectors have sought out her discs on both sides of the Channel. Marc Monneraye provides here an obituary to her and has submitted a discography of her work.

Although she always claimed "I was born in 1908", the birth of Alice Gauthier was registered at Levallois-Perret (a suburb to the north-west of Paris) on the 14th February 1900. She was the youngest of four children born to a non too rich family: her father was a garage mechanic in the earliest days of motorcars.

She learned fashion needle work, typing, and then worked in the famous store 'Galeries Lafayette' in Paris. Later she worked in a fashion-house. With her first pocket money she paid for basic lessons in classical singing from a chorus woman at the Paris Opera. The results were so successful that her tutor introduced the young 'Lys' to some local promoters of small concerts held in cinemas. Here she would sing 'Butterfly' during the interval between movies. Fortunately that was only the beginning and a step on the road to success for one of the most renown high society cabaret artistes in Paris.

In 1922 she sang at Chez Fyscher, rue d'Antin, close by to the Opera. There you could listen to the cream of French singers; at the piano Georges Van Parys, or Wiener et Douchet. From there her next step was to the Olympia music-hall! Lys Gauty, beautiful green eyed lady in her long black evening dress (later replaced by a white one from the fashion house of 'Chez Lanvin'), captivated everybody by the restrained quality of her singing. With only piano accompaniment, she gestured with her bare arms, her hands and a simple silk scarf. And those eyes! - like a cat's.

In early 1925 she married Swiss born Gaston Groener - manager of the Théâtre des Dix Heures in Brussels. He became her manager and wrote many good songs for her. It was in Belgium that she recorded the first three discs for HMV in September 1929.

Returning to Paris, in the next few years she was top of the bill of all the major music halls: Européen, Olympia, Empire, Alcazar, A.B.C., Bobino, Alhambra. In 1934 she was 'crowned' "Reine des Six Jours" at the Velodrome d'Hiver (Vel d'Hiv) a famous pre-war six day cycle race event held in this well known Paris stadium. She was an unexpected success in an otherwise difUcult French film "L'Atalante" by Jean Vigo, with the song "Le Chaland qui Passe" (also recorded by Juliette Greco, in 1965!). Lys's choice of songs was one of the most inventive in the 1930's: Sailors' songs (Valparaiso), street songs (le Bistro du port, Le Moulin qui jasse), love songs (Le Paradis du rêve, J'aime tes grands yeux, Je t'aime c'est tout), songs from films (A Paris dans chaque faubourg - from "14 Julliet", Réne Clair - Maurice Jaubert; even Hot Voodoo, from "Blonde Venus"), avant-garde songs (with her recording of L'Opéra de quat' sous - [The Threepenny Opera] she was awarded a Grand Prix du Disque. She



also recorded 'Tattends un navire' a six minute performance written by Kurt Weill from "Marie-Galante"), he was commissioned by the publisher Heugal of Paris to write songs especially for Gauty. Her outstanding elocution made her able to be heard from a whisper - without a microphone - on the largest of stages, and not one of the audience would miss a word.

In 1938 she was top billing in a movie 'La Goulaleuse' [goualer is a popular term for singing in the streets, cabarets or giungettes]. A tour of South America followed in 1939. She returned to France at the outbreak of World War II and the German occupation. During these sad years she proceeded cautiously, nevertheless she paid a visit to French prisoners-of-war and forced labour camps in Germany for which she was ostracised after passing some unwise comments during a broadcast from Radio Paris in 1943.

Her pre-war successes were not to be repeated after the end of the war. She divorced her husband, although she seemed later to regret this decision. Her recording career was somewhat erratic until 1950-51 when she retired from singing. She continued to manage a cabaret, then becoming a director at the Casino de Luchon. Later, in conjunction with Francis Cover - well known in the music department of Radio France - she founded the Festival National de la Voix.

In 1964 she entered the real estate business with one of her brothers in Monte-Carlo. Suffering ill health for a number of years, she died without family on 2nd January 1994. She was a great singer, with a repertoire of songs in a niche between popular and intellectual. If she had been born in a later generation she would have no doubt played a leading part in the life of Saint-Germain-des-Pres. MARC MONNERAYE.

Lys Gauty	orchestre Pierre Chagnon
discography by Marc Monneraye, and others	8 February 1933
	CL 4158-1 14 Juillet (film sonore): 'A Paris dans chaque faubourg' Columbia DF 1134
Alice GAUTHIER - born Levallois-Perret (Seine), France, 14 February 1900. Died Monaco 2 January 1994;.	CL 4159-1/2 Prends-moi dans tes bras rejected Iwan Fresart has a copy of Columbia (Canada) S-82 coupling Lys Gauty 'Prends-moi dans tes bras', with a July 1937 recording of Damia singing 'L'ai révà cette puit ' Oddh the matrix number (in the way) is
Lys Gauty, diseuse, avec piano/accompagnée au piano par Jean Delhez.	singing 'J'ai révè cette nuit'. Oddly the matrix number (in the wax) is "D CL 4159-2", presumably D indicating a dubbing, a very bad one, of a take unknown elsewhere.
Brussels, ca. 9th September 1929 BD 8746-I Haine d'amour Gramo. K-5817. HMV F210. BD 8747-II Paradis du rêve K-5824. HMV F208.	CL 4198-1 Hot Voodoo (du film 'Blonde Vénus') Columbia DF 1198
BD 8748-I Vendetta	piano: A de Pierlas 15 March 1933
BD 8750-II La Tour Saint-Jacques BD 8751-I Because (I know you're mine) K-5887. HMV F209. K-5887. HMV F209.	CL 4242-1 Bye! bye! Columbia DF 1134
"Gramophone" in France. "HMV" in Belgium. Jean DELHEZ on HMV labels only.	orchestre Jean Jacquin 8 April 1933
Madama I va Cautu niana Evansia I adaht	CL 4286-1 Départ Columbia DF 1222
Madame Lys Gauty, piano Francis Ledebt. Paris, ca. 7th November 1930	CL 4287-1 Loin de toi (du film 'Moi et l'Impératrice') DF 1198
BG 1108-I Frileuse BG 1110-I Mais, quand c'est toi Gramophone K-6100. K-6125.	piano unknown
BG 1111-I La Légende des grains de beauté K-6125. BG 1113-I Une femme K-6100.	CL 4304-1 La Ballade du cordonnier Columbia DF 1222
[mxs. BG 1109, BG 1112 untraced.]	orchestre Pierre Chagnon
'Frileuse' was not approved by the composer Sylvio Lazzari, and so he is not credited on the label!	14 June 1933
All the following items were recorded in Paris, as Lys Gauty:	CL 4403-1 Les Deux guitares Columbia DF 1287 CL 4404-1 Viens, ou L'Amour est un caprice (du film 'Dernière nuit') DF 1287
unknown accompaniment	orchestre Jean Jacquin
unknown date	CL 4480-1-2 C'est le plaisir que j'aime October 1933 rejected
50316 Coup de Soleil. Peinture de Marseille Photosonor 66. 50317 Déjà Photosonor 66.	CL 4481-1-2 Mon coeur est léger rejected
50317 Déjà Photosonor 66. ca. early 1931	CL 4141-3 J'Aime tes grands yeux S November 1933 S Columbia DF 1102, BF139
? Si c'est ca l'amour (du film 'Flagrant délit') Photosonor 109.	CL 4144-4 Le Chaland qui passe DF 1102, BF139
orchestre Pierre Chagnon	CL 4480-3 C'est le plaisir que j'aime DF 1331
8 April 1932	CL 4481-3 Mon coeur est léger § Columbia (Switzerland) MZ 343 has CL 4144-3 (in the
WL 3647-1 Une Viennoise (du film 'Monsieur, Madame et Bébé) Columbia DF865.	wax) - a dubbing of take -1. 13 December 1933
9 April 1932	CL 4605-1 J'ai tout trouvé près de toi Columbia DF 1391
WL 3653-1 Valparaiso (chanson de bord, vieille chanson de marins) Columbia DF872.	CL 4606 Israël, va-t-en rejected CL 4607-1 La Prière du pauvre homme Columbia DF 1454
WL 3654-2 Un Coup de riquiqui 15 April 1932 DF872.	CL 4608-1 Je te regarde dormir 3rd or 4th January 1934
WL 3680-1 'L'Opéra de quatre sous' (film sonore):	CL 4616-1 La Gamme de la vie Columbia DF 1428
La Fiancée du pirate Columbia DF873. WL 3681-1 'L'Opéra de quatre sous' (film sonore): Chant de Barbara DF 873.	CL 4617-1 L'Amour tel qu'on le parle 1st or 2nd March 1934 OF 1428
WL 3682-1 L'Amour qui passe DF865. DF881.	CL 4716-1 L'Auto du charbonnier Columbia DF 1445 CL 4717-1 Pour toi je veux râver DF 1445
orchestre Jean Jacquin	piano: Pearl et Peel
WL 3719-1 'Tumultes' (film sonore): Qui j'aime Columbia DF881.	CL 4718-1 Israël, va-t-en 1st or 2nd March 1934 Columbia DF 1454
orchestre Pierre Chagnon 8 November 1932	orchestre Pierre Chagnon
WL 3982-2 Caramba Columbia DF1123.	CL 4776-2 Les Larmes 4th April 1934 Cl 4776-2 Les Larmes Columbia DF 1474
WL 3983-1 Tu m'as fait tant souffrir DF 1027.	CL 4776-2 Les Larmes Columbia DF 1474 CL 4777-1 Dans tes bras doucement (du film 'Le Rosaire') DF 1474
WL 3984-1 Prends-moi dans tes bras 5 December 1932 DF 1027.	CL 4778 Pour toi je veux râver unpublished
WL 4037-1 Ma chérie Columbia DF 1122	orchestre (unidentified on the label, probably Pierre Chagnon)
WL 4038- Coup de soleil (peinture Marseillaise) WL 4040-1 Si je vous tutoie DF 1123 DF 1122	early July 1934 CL 4992-1 'Cessez le feu' (film sonore): Marche de l'escadrille
[WL 4039 by A CAURAT: "Si tu crois"]	Columbia DF 1563
orchestre Jean Jacquin	CL 4993-1 'Cessez le feu' (film sonore): Chanson du cul-de-jatte DF 1563
CI 4141.1 Paime tes grands years Columbia DE 1102 DE 1220	
CL 4141-1 J'aime tes grands yeux Columbia DF 1102 DB 1328 CL 4142-1 Les Marins de Surcouf DF 1153	orchestre Wal-Berg 18th October 1934
CL 4143-1 Le Piano mécanique DF 1153	18th October 1934 1442½ WPP Lettre d'un bleu Polydor 522992.
CL 4144-1 Le Chaland qui passe ‡ DF 1102 DB 1328	1443½ WPP Râves d'amour 522987.
Columbia DF 1102, coupling takes -1 of both CL 4141 and CL4144, is "Made in England" and very seldom found in	1444½ WPP Le Bistro du port 522987.
France. Obviously, when Lys Gauty rejected takes -1 and -2 of	10th October 1024
these titles her instructions did not cross the Channel! ‡ Col (E) DB1328 as 'Loves Last Word Is Spoken'.	19th October 1934 1445 WPP Complainte de la Seine Polydor 522988.
See also 2nd November 1933.	1446¾ WPP Je ne t'aime pas 522988.

... continued on page 2514

Pengelly's cylinder phonograph

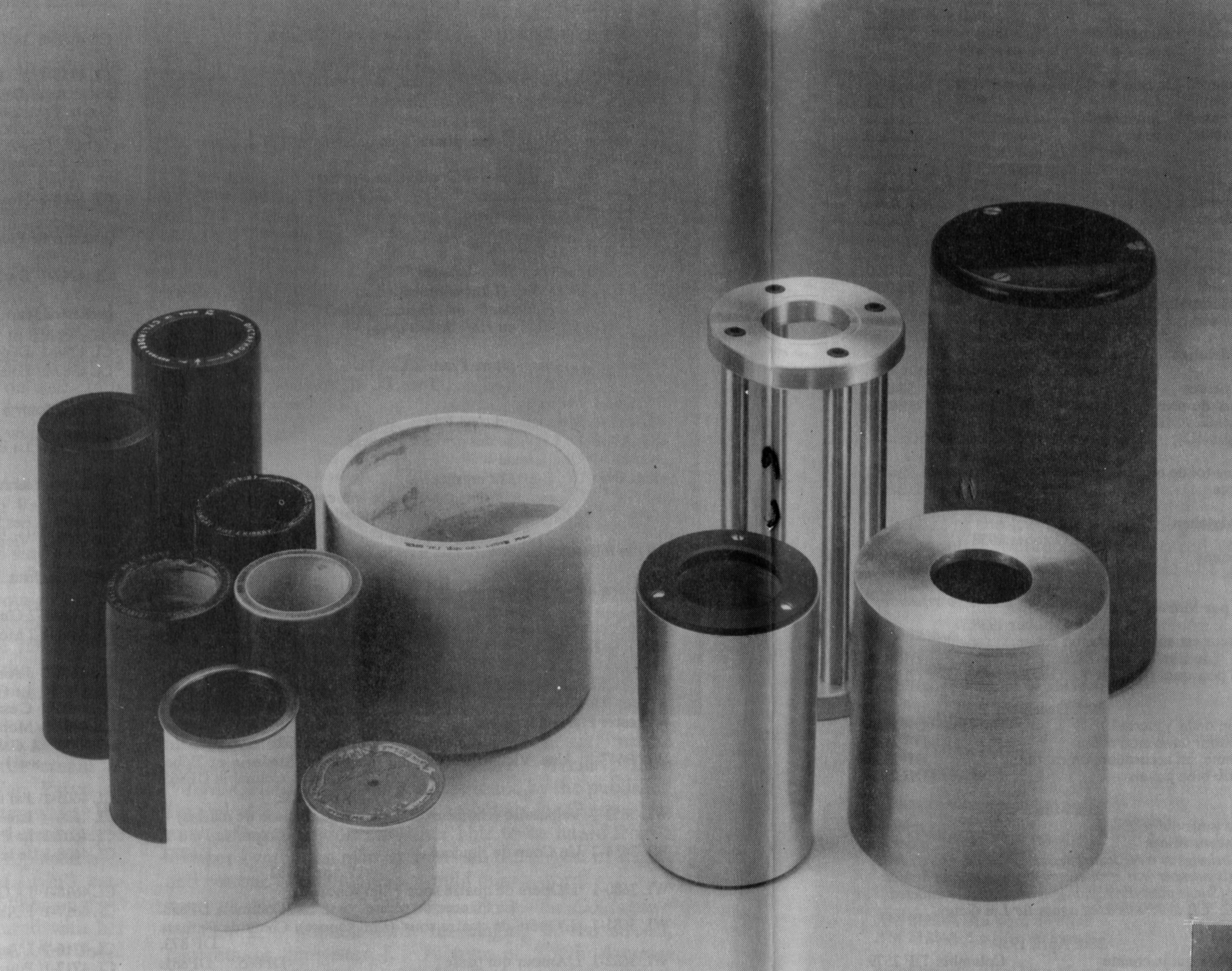
John W Booth

It is not often these days that we can bring you news of a new talking machine, however as a result of the finalization of Joe Pengelly's project, a new, radical, design of cylinder phonograph has been built.

As many collectors and sound archivists will be aware cylinders come in a variety of diameters, speeds and grooves per inch making the transcription to tape a particularly difficult task; unless a variety of playback phonographs, each with an electronic pickup cartridge is used. Joe Pengelly's design, is unique in that it will play every known cylinder, and whilst it does not attempt to follow the groove with a tangential pick-up the cylinder is moved laterally by means of a feed screw.

The well publicised machines used by the BBC and the National Sound Archive use a radial tracking arm, based generally on the Revox design as used by that company in their disc turntables (a similar design was used by Bang & Olufsen forBeogram 4000 type 5215 of the 1970's), the Revox design utilises lateral movements of the pickup cartridge to trigger a servo mechanism which then tracks the arm along the cylinder. Joe claims that this method can lead to damage of the groove walls as the stylus is searching the groove, especially troublesome is the possibility of malfunction of the servo mechanism whilst playing back a rare brown wax cylinder. His design utilising a free floating stylus in the hill and dale groove is in no way affected by the groove walls.

Plymouth University staff member Mike Stringer and Joe have recently completed the Mark 3 version of their cylinder replay machine, capable of playing back any size of known cylinder, including Concert Size Pink Lamberts; Giant Blue Amberols (7.25" x 4.25") used for the Edison lip-synchronisation films of 1913; and the 8" x 4" Celeste cylinders, by means of a series of 'adapter' mandrels as shown in the photograph. The machine will even play the larger Pathé master



cylinders, although Joe has not had the opportunity to try this out, does anyone care to loan him an example to try?

Two DC printed armature motors with integral tacho generators provide drive, enabling the speed of each motor to be derived by feedback from the tacho. A 5:1 reduction gear box transmits power to the mandrel with a range of speed from zero r.p.m. to 235 r.p.m. As the pick up arm is stationary the mandrel carries the cylinder in a transverse motion driven through a 3:1 reduction gearing and is adjustable between 0.1 inch to 3.6 inches per minute. Mandrel shaft and bearing assembly are supported by two parallel slides, engaging with the feed screw via a pivoted half-nut, thus allowing the transverse drive to the mandrel to be engaged by lowering a brass handle at

the front of the mechanism.

The free standing pickup arm allows the angle of incidence of the free floating stylus to the groove to be varied over a considerable range. By means of graduations on the base of the arm deviations from parallel tracking are instantly noticeable, this allows for any variations and irregularities of groove pitch to be allowed for by the feed screw setting. Another advantage of the free standing arm is the ease of adjustment to tracking weight and stylus alteration. Joe readily admits that adjustment of most variables is subject to the sound being 'right', rather than adherence to rigid formulae. As most collectors will know there is no such thing as a 'standard cylinder' with just as many variations in speed along the length of a cylinder as might be expected across many acoustic

discs. In order to set the machine up for best tracking Joe naturally utilises unworn or blank portions of the groove before transcribing from the recorded sections.

One innovative approach adopted in this design is the ability of the motors (both feed and rotational) to be reversed and allow for transcription from end to beginning. The theory being that the stylus is riding over - and extracting signals from - relatively unworn modulations. Restoring the signal to forward play is simply a matter of reversing the tape playback direction.

Just as disc groove sizes vary so do cylinder grooves and selection of an appropriate custom made stylus (from Expert Stylus) is made to match the groove profile radius.

During demonstration of the talking

machine a representative of the UK's leading Hi-Fi journal remarked that he considered the fidelity of reproduction to be superior to many 78 discs, and that the surface noise was surprisingly low, not far behind some early vinyl pressings. Praise indeed from the tweeters and woofers brigade!.

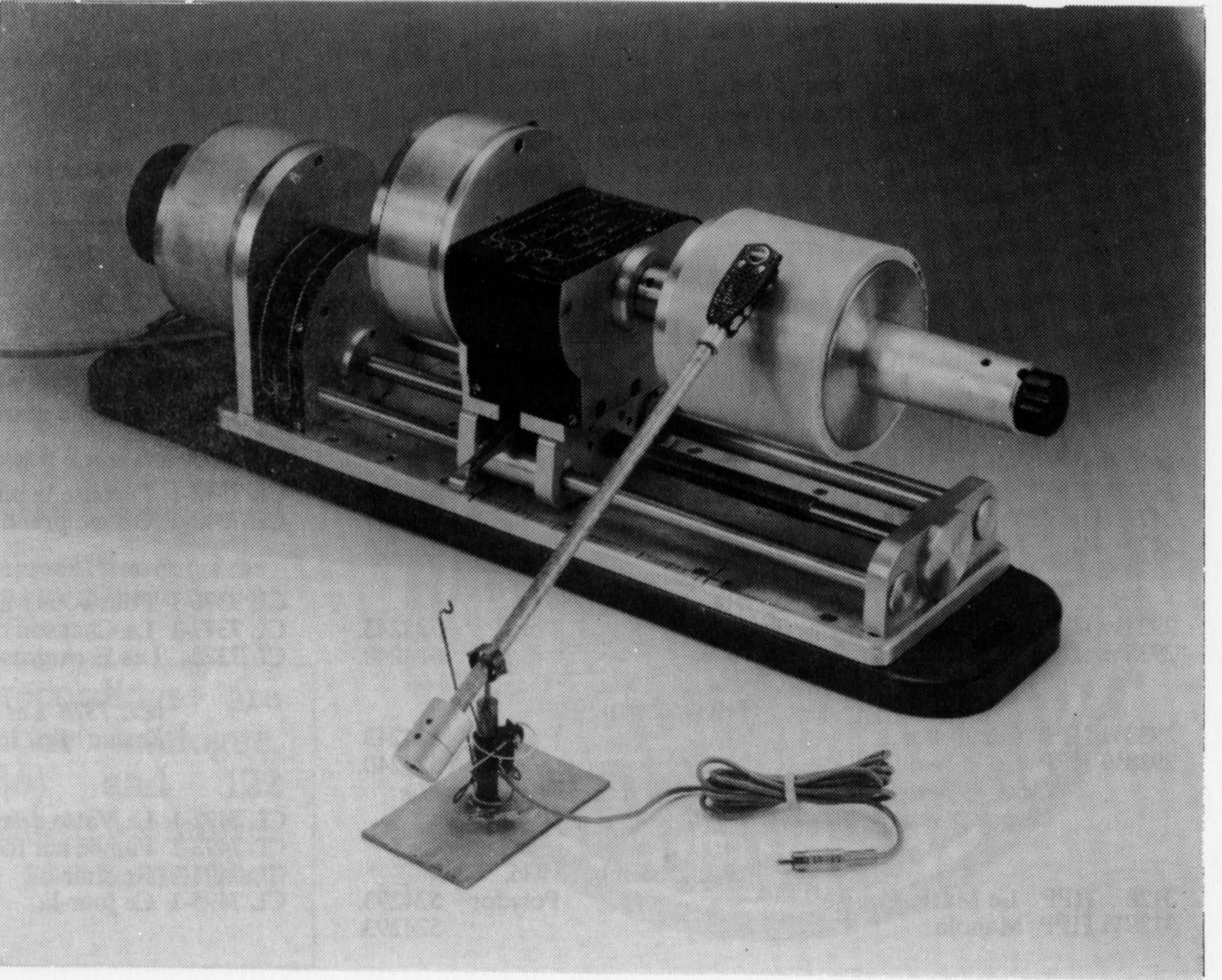
I have been fortunate enough to hear a transcription of Ada Jones singing 'All Alone': Edison brown wax Amberol 725 of 1911 and certainly it is without doubt one of the clearest transcriptions I have heard from a cylinder (or from many a contemporary disc for that matter). Joe tells me that it was recorded direct from the Shure cartridge to his tape deck with no filtration at all, then transcribed to cassette for convenience with Dolby - B noise reduction.

The photographs show the complete phonograph with free standing pick-up arm and monophonic phono-plug connector. A rather nice period touch is provided by the gold line paint work and black gloss enamel finish of the two gearing covers. The second photograph illustrates the various sizes of cylinders and mandrels used, including a pink Lambert, a blue Amberol, a black Edison, a long Dictaphone and the tiny Lioret.

As a postscript, many of you may well have heard before of Joe's passion for cylinders. Not so well known is the fact that he made a record in the mid 1950's on the HMV label. Special Recording -HMV 2EB 7717 - was made at Saint Catherine's Church, Plymouth in 1955 in aid of the Saint Andrew's Church Organ Fund. St Andrew's had been restored after being blitzed during World War II, and the fund raising was to provide a special organ stop for use in the mother church of Plymouth. Joe, as Albert Pengelly, sang 'A Hymne to God The Father' (Pelham Humfrey) accompanied by Dr Harry Moreton FRCO. Sales of the record raised the sum of £25 0s. 0d. which was then enough to purchase the organ stop required. Anyone wishing to research this fact by reference to the Times will find that the newspaper credited "Alfred Pengelly of Portsmouth" - never believe every thing that you read in the papers!

A photostat of the record label, in a 1920's 12" record cover from Pengelly's Gramophone Stores (Joe's great uncle) appears on page 2519.

Acknowledgement is made to the Hi-Fi News for permission to reproduce copyright photographs kindly made available by Joe.



1458½ WPP Complainte désabusée	24th October 1	934 Polydor	522992.	3148 HPP	Souvenir de bal	22nd January 19	Polydor	524297.
East and sandling branch systems	26th December			3149 HPP	Allons nous promener			524297.
1555 WPP Un soir d'hiver tard		Polydor	524013.	05001/ TYDY		5th July 1937	NE D-4	
1556 WPP Libre de moi 1557½ WPP Le Moulin qui jase		524013.	524015. 524077.	3500½ HPF	A l'aventure (du film '	Le Mensonge de	Polydor	524351.
15581/2 WPP · Nostalgie	dy Hive		524015.		Sous l'enseigne lumine	use		524350.
'Un soir d'hiver tard' (1. Marconi (EMI) microgroo	ve Ln (Double a	ilbum 1594	5-15946)	3502½ HPI	La Chanson du vent			524353.
with the wrong recording d	late, and incorrec	ct orchestra	credit.	2502 LIDD	Tu bess	6th July 1937	Polydor	524352.
These LPs were published Public Domain.	in 1980 before in	e recoraing	g was in	3503 HPP 3504½ HPI	Qu'importe si tu pars		Polydor	524353.
a sparbally ball has say	12th Moreh 103	25		3505½ HPI	Presque rien			524351.
1651 WPP Le Bonheur n'est plus u	12th March 193 in reve (du film		ur')			7th July 1937		
1652 WPP La belle escale (du film	T a Relle escale	Polydor	524044. 524044.		P Au revoir et adieu P Croyez moi		Polydor	524350. 524354.
1002 WII La belle escale (Ga Illin		unchik no	a laboutalte	3508¾ HPI	P Conversation-tango			524354.
1663½ WPP Exil	14th March 193	Polydor	524054.	3509 12 HPI	P Le Chaland qui reste			524352.
16641/2 WPP Je t'aime c'est tout		aut to	524054.	orchestre J	acques Metehen	20th December	1037	
orchestre Michel Emer				3963¾ HPI	P Sans y penser	Zoth December	Polydor	524396.
1856½ WPP Vieille ballade	12th June 1935	Polydor	524099.	3964½ HPI	P L'Heure du rêve			524396.
18571/2 WPP Suzon		1 OlyGOI	524103.	orchestre V	Val-Berg	2541 4 11 1020		
1858½ WPP Cheri, dis-moi 'Je t'air	ne'		524103.	4126¾ HPI	P Souviens-toi de ce dim	25th April 1938 anche	Polydor	524422.
10751/ XXDD T CI	14th June 1935	C. L. BOLL D. LORDER BOLL BOLL	524000		P La Garce		43	524422.
1875½ WPP La Chanson du brave (Wrongly credited on Poly	dor labels (and	Polydor Chansopho	524099. ne CD),	orchestre J	acques Metehen			
this is a poem by Charles	Cros - 'Le Coffi	ret de Santo	al',		P Gentiment	14th October 1	938 Polydor	524454.
second edition, 1879).					P Infidèle		Loiyooi	524454.
1884½ WPP Obsession	18th June 1935	Polydor	524091.	orchestre d	lirection par Marcel Car	iven		
1885½ WPP Au revoir bon voya	ge	101,001	524091.			18th October 1	938	
	10th Septembe	r 1935			Le bonheur est entré da (du film 'La C	ioualeuse') Colu	mbia	DF2454
1977½ HPP Mary Salope 1978½ HPP Ça sent la friture	the beenge	Polydor 524112.	524112. 524163.	CL 6812-1	Dis-moi pourquoi (du fi	ilm 'La Goualeus	e')	DF2454
197872 FIFF Ça sciit la l'Illuic	ategin:		324103.	OT 4007 4		29th December		DESC
1993¾ HPP Mirages (Chasing Shad	25th September	Polydor	524115.		Le Bassin de la Villette Y a d'l'amour dans mon			DF 2566 DF 2535
1994½ HPP Un jour de difference	(What a differen		nade)		Une femme, un accordé	on, un caboulot		DF 2535 DF 2566
			524115.	CL 0900-1	Ce soir ou bien jamais			DI 200
2189½ HPP Quel beau dimanche	4th December		524163.	CL 6997-1	-2 Tu sais pour qui je ch	25th March 193 ante	39	rejected.
2190 HPP Ton visage		unpubl		CL 7010-1	-2 La valse au village CL 6997 belongs to a rece		m 8th Mai	rejected.
orchestre (not named on labels, pos	sibly Georges Au	banel)			This matrix number was	erroneously given	to a Jean	Sablon
24201/2 HPP Pot-pourri des chanso	10th April 193		524162.		recording (Sur le pont d'A OLA.3002. CL 6997 was	used again for L	uty re-num ys Gauty.	iberea
	Br	unswick (I	E) 02362					
2421 HPP Pot-pourri des chanso		unswick (H	or 524162. E) 02362	CL 6997-3	Tu sais pour qui je char	28th April 1939 te (Columbia	DF 2579
2420 HPP: Le Chaland	•		ise;	CL 7010-3	La valse au village			DF 2579
2421 HPP: Ça seut la fr		grands yeux	ç			19th December		DEACOS
Qui j'aime; Le Brunswick (E) as 'A Song	bistrot [sic] du selection. Lys G	port.			Amours en mineur Le Petits pavés		olumbia	DF 2685 DF 2685
	,			CL 7179-1	Echanges			DF 2686 DF 2685
orchestre Wal-Berg	5th May 1936				Ne voyez-vous pas?	ggg vorkerskringspring versterre endlikersom		D1 2000
2468¾ HPP J'attends un navire 1re	partie Brunswic	Polydor	524196. 02363.		[CL 7181 by Lucienne D	elyle]		
2469¾ HPP J'attends un navire 2m	e partie	Polydor	524196.	CT 7100 1	T - D - 1 / .	20th Decembe		DE 2700
(' J'attends un navire' con	Brunswic mes from "la pièc	\ /	02363. alante",	CL 7182-1 CL 7183-1	La Rosière du régiment La Belle marinière	tyoof sines ment	Columbia	DF 2700 DF 2700
written by Kurt Weill & Jo 2470 HPP Sur les bords de la Se	icques Deval.)	Polydor				4th	October 1	940
2471½ HPP Espoir		Loiyuoi	524200.		J'écoute la pluie	(Columbia	DF 2773
2472 HPP J'ai retrouvé le bonhe 2473 HPP Mon coeur est fait po			524197. 524200.	CL 7343-1	On me prend pour un a	inge		DF 2773
		026		CI 7276 1	Pour vous Michina	9th January 19	41 Columbia	DF 2703
2931½ HPP Une chanson d'amour		Polydor		CL 7377-1	La Chanson de Nina			DF 2793
2932½ HPP Sammy de la Jamaïqu	e		524240.	CL 7378	Les Escargots qui vont	l'enterrement	unissued	as 78rpm.
20221/ TIPE C	6th October 1		504040		[CL 7378 'Les Escargots Kosma) first issued, on n	qui ' (Jacques	Prévert &	Joseph
2933½ HPP Certitudes 2938½ HPP Colin-maillard		Polydor	524240.		Kosma) jirst issuea, on n	acrogroove Lp, a	s tale as 1	200:]
[Mxs. 2934 to 2937 HPP Chanteur sans nom" - on	recorded by Rola	nd Avellys,	, - "Le	CI 7402 1	La Valce de toujours	14th September	er 1941 olumbia	DF 2843
Chanteur sans nom" - on				CL 7493-1	La Valse de toujours Fumée sur toit	ni riskem o i s	Olumbia	DF 2842
3128 HPP Le Marie-Louise	30th December	er 1936. Polydor	524293.	CL 7494-1 CL 7495-1	Revenir Ce jour-là			DF 2842 DF 2843
3129½ HPP Manola			524293.					

13th February 1942	
CL 7576-1 Pas grand chose Colum	ibia DF 2883
CL 7576-1 Pas grand chose CL 7577-1 Aujourd'hui, bal de nuit CL 7578-2 Prière au vent du soir (Loin de mon pays)	DF 2883 BF 51
orchestre direction Marius Coste	
CL 7720-1 La Chanson que je chante 12th March 1943 Colu	umbia BF 51
CL 7721-1 Crépuscule B	F 50, DF 3106
CL 7722-1 On en a vite fait le tour	inissued
	F 50, DF 3106
orchestre direction Camille Martens 7th March 1944	
CL 7896- Echos CL 7897- La Chanson de la rue	lumbia BF 69
	BF 69
orchestre direction Norbert Glanzberg 25th April 1946	
CL 8158-1 La Chanson de bonheur Columbia DF	3062, LF 204
CL 8159-1 Un petit bouquet de violettes DF CL 8160-1 En écoutant mon coeur chanter	7 3062, LF 204 DF 3055
CL 8161-1 La Plus belle chanson	DF 3055
orchestre direction Guy Luypaerts	
CL 8388-1 La Complainte du corsaire Columbia DF	
CL 8389-1 Monde DF	3199, BF 112
CL 8390 Combien uni	ssued
CL 8391 Ecoutez la chanson ,un	issued
The last of the Lys Gauty recordings remain p	oorly
documented. Some are still untraced, others	were only
published in Belgium and not sold elsewhere.	
orchestre direction par Gerard van Krevelen	
AM 1658-A L'Oiseau bleu Amsterdam, early 1949 De	cca M 32581
AM 1559-A Dis-moi pourquoi	M 32581
AM 1660-A De l'autre côté de la rue AM 1661-1 Puisque tu me reviens	M 32582 M 32582
Untraced recordings: Brussels(?) Autumn 1949(?)
Boléro d'Amour De	cca 20734
Mon caboulot	20734
orchestre direction Hugo de Groot	1050
AM 1890-A Te voyo benn [sic!] Amsterdam, ca. 24th Janu Phi	lips PH 5148
AM 1890-A Te voyo benn [sic!] AM 1891-C La Fontaine aux fées	PH 5148
orchestre direction Gerard van Krevelen	
AM 2122-A Au bord de l'eau Phi	lips PH 5209
AM 2123-A Le Fête continue	PH 5209
orchestre direction Jean Marion Paris, November 1950	
Ki 11233 Comme un air d'accordéon Od	éon 282328.
Ki 11234 Au fil de la Seine	282328.
orchestre direction Georges Dervaux	
	eific 2825
RE 2018 Pays perdu	2824
RE 2019-3 Y a tant d'amour sur toute la terre RE 2020-2 Moi j'aime ça	2824 2825
Méchante	2826
I a plue belle eccelle	2027

[Pacific 2826 was advertised, but it is not known if it was ever released].

La plus belle escalle

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With great help from Daniel Nevers and Jacques Primack (of the Chansophone CD re-issues). Acknowledgement is given to the help given by Gérard Roig (editor of *Phonoscopies*).

CDs of Lys Gauty's recordings are available in the 'Chansophone' catalogue, numbers 106 (1927-1936) and 122 (1932-1933). Also in the Music Memories 'Les étoiles de la chanson' series, number 880572.





2826

Le Tour de France

Marc Monneraye

This internationally famous bicycle race is planned to have two stages in England this year, and this connection is offered as an excuse to present a listing of 78s associated with the race compiled by Marc and Helene Monneraye.

"Le Tunnel sous la Manche, and now Le Tour de France in England, Ye Gods!" From about 1927 until 1939 a chanson was selected every year, by the organizers I believe, as the "chanson officielle" or more often "marche officielle". With few exceptions, they were recorded by accordeonists, including a "refrain chante". Recording occured in May-June; and so my wife Helene had a glance at our main French labels listings and collected the dates given below. Some additions have come from Claude Thuillier (listeners to the France Inter programme " Les cingles de music-hall" will be familiar with his name). As will be seen some 'non-official' songs have often been recorded, coupled with the official one. After WWII, this tradition died out and was lost.

tradition	died out and was lost.		
DATE			
ARTIST	TITLE	MATRIX C	CAT.No.
1927			
Perchiot	'Les tours de France'	Pa. 200802	X3523.
1929			
Darcelys	'Le tour de France'	Od. KI2510-	2 165698.
1931			
* - Apr	1931 'La Mome Biclo' (re	efrain chante)	
		Pa. N301169	X98021
1932			
18 May	1932		
Fredo G	ardoni 'Le p'tit gars du tou		
(refrain	chante par Nobad)	Pa. 301585	X981002.
24 May	1932		
Jean Cyn	rano 'P'tit gars du tour'	Pa. 203500	X94212
1933			
10 May			
Fredo G	ardoni 'Le tour qui passe'	Pa. 301824	X98174
12 May			
Georges	Sellers 'Le tour qui passe	'Gramo OPG	746 –
12 May			
Jean Cy	rano 'Le tour qui passe'	Pa. 203956	X94365
1934			
16 May	1934		
Fredo G	ardoni 'Les champions de		
	(refrain chante)	Pa. CPT120	3-1 PA239

Fredo Gardoni 'Et vas-y Theophile' 'Chanson gaie sur le velo' (chant Marjorelle)

Pa. CPT1204-1 PA239

23 May 1934

Jean Cyrano 'Les champions de la route'

Pa. CPT1219 PA245

Jean Cyrano 'Et vas-y Theophile' Pa. CPT1220 PA245

1935

28 May 1935

Fredo Gardoni Vive le tour de France' (refrain chante)
Pa. CPT2086-1 PA633

28 May 1935
Jean Cyrano Vive le tour de France' Pa. CPT2093 PA637

1936			
ca 10 Jun 1936	(41.11	Tdool A NT1 006	1351
Monty	'Ah! les voila'	Ideal AN1806	1331
02 Jun 1936	(41.11	D. CDT2717	Paradiana (sero
Fredo Gardoni	'Ah! les voila'	Pa. CPT2717-	(02.0720-1
16 Jun 1936			
Ferrero	'Ah! les voila'	D-1 TTDD0542	510702
	par Marcel's)	Pol. HPP2543	
Ferrero 'Le mai	llot jaune'	Pol. HPP2555	512/11
1937			
09 Jun 1937			
Fredo Gardoni	'La fleur au guid		D. 1000
		Pa. CPT3306	
Fredo Gardoni	'A qui l'tour?'	Pa. CPT3307	PA1208
07 Jun 1937	(4 2)		
Albert Huard	'A qui l'tour?'	D-1 TIDD2442	524242
	par Marcel's)	Pol. HPP3442	324343
11 Jun 1937	denoted prince	La Complainte de	D
Control of the Contro	Melomanes (refrai		
The second of th	ır au guidon'	Pol. HPP3463	512880
15 Jun 1937		one Classic Total	
The same of the sa	in chante par Adr		
'L'amo	ur d'une brune'	Col. CL6251-1	DF2151
ca 11 Jun 1937			
	'A qui l'tour?'		
(orch musette S	Salimbeni-Camia)	Ideal AN2255	A PART H NAC
Daragon	'Si tu tatais mon		
tour de France'	(orch mus.)	Ideal AN2256	-1 1337
1938			
12 May 1938	Commence (X) element	T. manage A. Ta mail	
Jean Vaissade	'Tout en pedalai		1 77010
(refrain chante 07 Jun 1938	par Rogers)	Gr. OLA2565	-1 K813
Medinger	'On n'peut pas'		ALDEED IV
	par Roger Vaisse)	Pol. HPP4203	514129
Medinger			
09 Jun 1938	Sergional and Less		
Alexander	'C'est l'tour de F	France'	
	par Adrien Lamy)		DF2443
10 Jun 1938	pui , ,	CLUEST MESS, MOLESEA	
Fredo Gardoni	'C'est l'tour de l	France'	
Tituo Gardoni	C est t tour ac 1	Pa. CPT4012	PA 1561
17 Jun 1938		14. 0114012	111100
	rrori (Ahli)aima	i'aima'	
oren museue re	errari 'Ah! j'aime,	Pol. ½ HPP4214	51/113/
1020		101.7211114214	31413
1939 05 Mary 1030			
05 May 1939	ndon (T	La pius belle escal	· / / · · ·
	nder 'Les chevali	Col. 7063	
chante par Adri	ch Lamy)	COI. 7003	D1-201
30 May 1939	(I on alternation	do 10 000040	(refrein
chante per Pole	'Les chevaliers and Toussaint)	Dol 16HPP5114	52450
13 Jun 1939	and Loussamit)	OI. /211113114	32430
Fredo Gardoni	(I on all and line	do la montal	
riedo Gardoni	'Les chevaliers	Pa. CPT4903	DA 104
Frada Cardani	(C) and 124 area)	Pa. CPT4903 Pa. CPT4904	
Fredo Gardoni	'C'est l'tour'	ra. CF14904	TA104
1950			
- Jul 1950	Diship on the		
Les Soeurs Etie	enne Faire le Tour		MEDALOO
		De PR21-A1	MF2100
	1		A

Another annual cycling event occurred every April in



Paris, "les 6 jours", a major event in the life of the city. Six days and nights non-stop, 12 to 15 teams of two cyclists each relieving one another, raced around the wooden track of the Velodrome d'Hiver (known as the "Vel d'Hiv") on the rue Nelaton, 15th arr. close to the Seine. The show was terrific, with thousands of spectators roaring in the stands. A 'queen' was elected for the event (Reine des 6 jours) often a first class singer; in 1934 it was Lys Gauty, Jane Checun in the mid-forties. The races were worth a lot of money to the riders in bonuses and place winnings. It was also very good publicity. The spectators were also entertained by accordeonists, 'tours de chant' and provided with refreshments of sandwiches and drinks.

The official track commentator and announcer, M. Berretrot, would whip the crowds into a frenzy. On a rather odd studio recording by l'orchestre du Vel' d'Hiv, under the direction of F Gailhard, "C'est pour mon papa" (Od. 238340 recorded in February 1931, mx.KI4116) M. Berretrot is heard whistling.

Notes: * I have included this item although 'La mome biclo' was not an official Tour de France song. Jean-Christoph Averty in one of his Cingles du Music-Hall

broadcasts on France Inter described in error another recording by Biscot, also made in April 1931, Pa. X98030 mx N203007, as an official tour recording. As the Tour de France has always occured in early July, recordings of 'official' songs were normally made at the end of May or early July each year.

MM.

Postscript from the editor:

We have seen film of the 1954 Tour de France, a still is reproduced here, in which the popular accordeonist Yvette Horner played at the finishing line in each day's racing. She is still playing (but not on top of an old black Citroën!) and on the 6 May 1994 gave a public performance in the Salle Charles Trenet in La Maison Radio France, Paris. Recorded that afternoon at about 17.00 hrs for broadcast the next day on Radio Bleue programme 'Accordeon Sans Frontieres', she related her experiences during that particular Tour. Her performance in 1994 proved that she had lost none of her unique talents playing both the piano accordeon and the piano forte, rendering Bach as easily as any of her popular repertoire. By popular demand she gave an extended, unplanned, series of encores. JWB.

Diary 1994

THE Talking Machine Review sales desk hopes to be in attendance at those events shown • and in bold type, most of these are advertised within *TMR* and you are refered to the adverts for full details. Other events may be included for information only.

Please do check with the organizers of any event listed before setting out on a long journey.

TMR can not accept responsibility for any changes made or cancellations made to any details after going to press. If you wish us to supply specific back numbers etc at any fair attended, please contact us to ensure that stocks are available for you.

June: No entries

July

10th Wimbledon Grandstand Lounge, Plough Lane, SW17. Early adm. £2.50 (9.30am); 70p (11.30am). B Wilkinson, 0689 846516

24th •Birmingham International, National Motorcycle Museum, junction 6: M42/A45. £2.50 (10am); £1 after noon. D Spruce, 0923 237794 See advert on back cover.

August: No entries

September

11th •Wimbledon Grandstand Lounge, Plough Lane, SW17. Early adm. £2.50 (9.30am); 70p (11.30am). B Wilkinson, 0689 846516

25th Fairfields Hall Croydon, £2.50 (9.30am); £1 (11.30am). Rob Marsden, 081 660 0407 see advert on back cover.

October

2nd Birmingham International, National Motorcycle Museum, junction 6: M42/A45. £2.50 (10am); £1 after noon. D Spruce, 0923 237794 see advert on back cover.

November: No entries

December

4th •Wimbledon Grandstand Lounge, Plough Lane, SW17. Early adm. £2.50 (9.30am); 70p (11.30am). B Wilkinson, 0689 846516

Correct as at: 01/06/1994. E&OE.

From The Gramophone, April, 1930

It seems incredible that this was only fifty years after the item reproduced in the next column.

PERSONAL RECORDING

THOSE of us who remember the early days of the Edison cylinder phonograph have fond recollections of our attempts to make records of our own. They were usually dismal failures, but we got a certain amount of excitement out of the business and when the phonograph was finally pushed into the lumber room by the disc gramophones, the absence of facilities for even this primitive form of home recording was suffered with regret.

Some attempts were made, of course, to meet this demand for personal recording. One well remembers the Kodisk, for example, which gained a considerable popularity for a time. But it must be admitted that on the whole these attempts merely demonstrated that with the existing acoustical methods of recording the problem was really insoluble. It became clear that nothing was possible which could in any way approach the effectiveness of the camera in its parallel realm of personal photography.

Now that electric amplifiers and pick-ups have become available, however, a further step forward can surely be made. It is probably not yet possible to have real home recording—or at any rate even if it were possible, it would certainly be too expensive. But it is possible to approximate to the conditions of the early days of photography when every mother could obtain a picture of her children by taking them to the shopin town. We are certainly coming to the days of personal recording.

A visitor to Selfridge's or Gamage's can even now see the beginnings of the new development. He will find a small cabin like a telephone box in appearance. Inside he will find a microphone to which he can speak his valentine, or sing his favourite song. These will be recorded by means of an electric amplifier and an electro-magnetic recorder, similar in form to a pick-up (in fact, converted pick-ups are at present being used), and when he comes out of the cabinet he can take away with him the little metal disc record.

We know at present of two systems of this kind, and we hear rumours from the provinces of a third. In the "Recordavox" a disc of white metal, presumably an aluminium alloy, is used. In the "Mivoice" the disc appears to be a copper alloy. In both cases, however, the general method of recording is the same: microphone, electric amplifier, converted pick-up. It seems that the recording stylus does not actually cut the metal disc in the same way as the wax matrix is cut when an ordinary record is made. The impression is more of the nature of embossing; that is, the metal is compressed to one side or the other. This clearly is not a completely satisfactory method, but it does in fact produce a record which is quite effective compared with the attempts of earlier days.

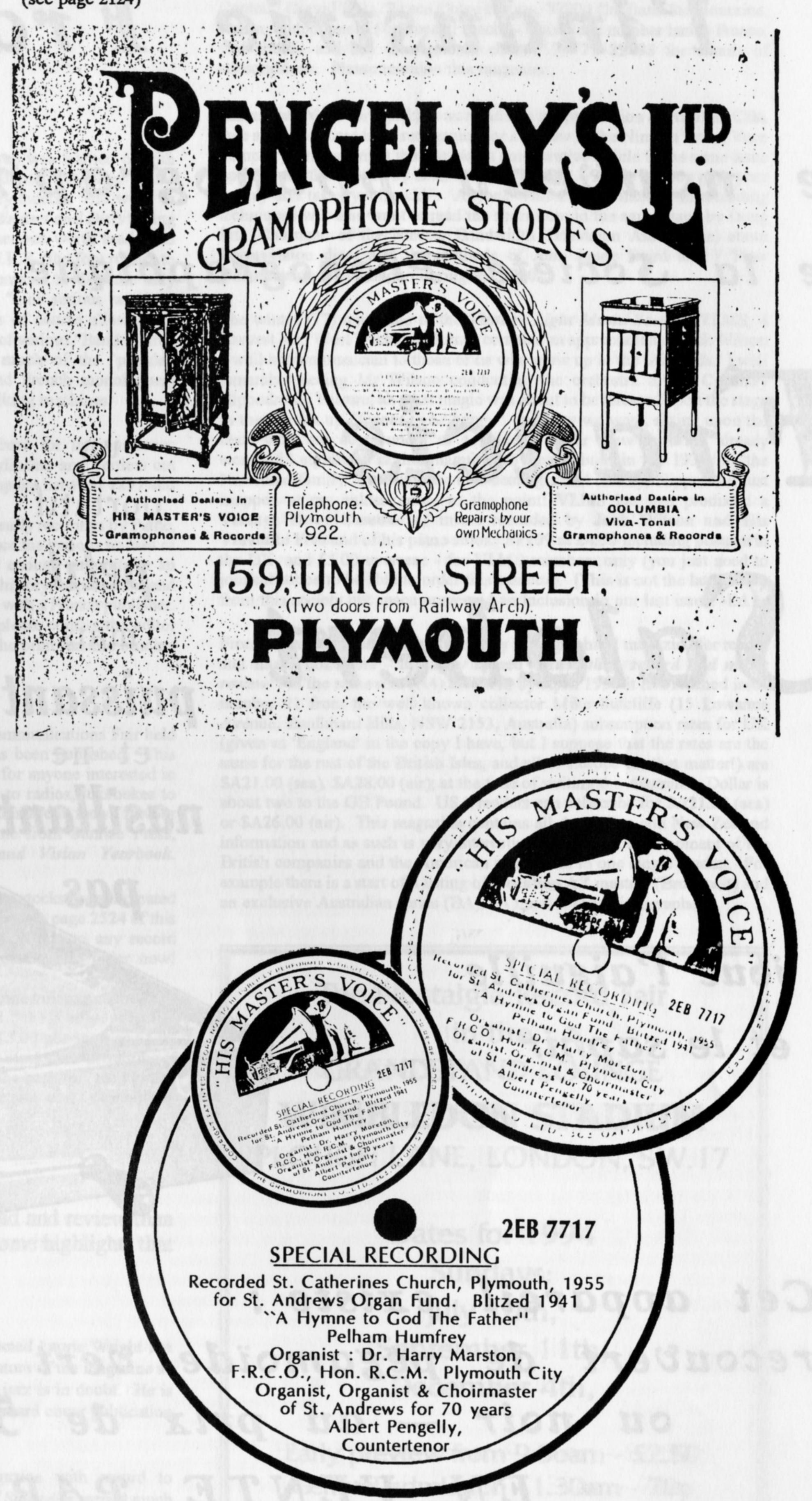
The writer recently spent a very interesting morning at the new works and studios of Sound Recorders, Ltd., the makers of the "Mivoice" recording apparatus. It was an embarrassing moment when I was suddenly asked if I would like to record something. Histrionic ability was never one of my special gifts. However, faint heart—no, that is wrong; ladies were not in question. Still, it would have been cowardly to refuse. So I stammered out my few words of pain and pleasure, and the record now reposes on my desk as a silent reminder of my experience. Even at this first attempt, however, the words (and the pauses!) are quite clear, at a distance of 9 or 10 feet, even when a portable gramophone and a fibre needle is used for reproduction. Oh, for a silver voice and a fluent tongue!

The records are in three sizes: 4 inches, 6 inches, and 8 inches, and the capacities are respectively 100 words, 170 words, and 220 words. I understand that Mr. Cowper-Coles, the inventor, hopes to produce a tape machine shortly by means of which long speeches, etc., could be recorded. The possibilities are manifold, and these are early days. But I do hope that attention and research will be devoted to the electromagnetic recorder, and to the recording tool as well as to the

record material.

Talking Machine (Times 12th February 1880) A machine with which a remarkable close imitation of human speech can be produced has been brought to this country by the inventor Herr Faber, and exhibited at the Physical Society. And privately, for closer examination, of its mechanism, to several well known Scientific men, it opens up an entirely different set of questions from those suggested by the (Phonograph). Performances of the Phonograph which merely reproduces sounds uttered by the human voice, This Talking Machine will give intelligible utterances. More or less distinct according to the words to the ideas of the operator, The Machine is the product of the continuous labour of the operator and study of two members of the same family. It was begun in 1815 by one Joseph Faber and so far elaborated in 1841 that it was exhibited in that year to the king of Bavaria. The Originator dying, bequeathed the machine to his nephew, the present owner also named Joseph Faber, who had been associated with him in its construction, and since it became his property Herr Faber has almost doubled its powers of Articulation. The chief point of interest the machine has for the Physicist, the Physiologist, and it may be added, for the Philologist, lie in the results obtained from the ingenious contrivances by which the functions of the flexible and mobile organ of voice are performed. The Principle features of the machine are, to begin with the bellows from which the air is driven with considerable but varying force by means of a pedal lever. The air passes in a horizontal stream through a small chamber which represents the human Larynx and in the same right line out through the mouth; The lips and tongue are of India Rubber and the lower jaw is movable below the Laryngeal apparatus, and opening from the chamber from which it is contained, is another smaller chamber about the size and shape of a lemon from which a pipe curves upwards to allow the air when driven through to escape. This supplies the place of the nose to the instrument and when a valve is opened enables the sound of the letters mentioned to be produced by the striking of the same keys with which the sounds of B or P are obtained. The Larynx is of course, the most complex part of the machine and to Herr Faber is due the elaboration of this portion of the mechanism, within a small oblong box a narrow and exceedingly thin strip of Hippopotamus bone, strengthened by india rubber on one side, produces by its vibrations the speaking tone which may be called the fundamental sound to be subsequently modified. At the will of the operator the pitch can be raised or lowered but not during the utterances of the word or sentence so that in saying 'Mariana' or 'Comment vous portez Vous?' the machine talks French, German Italian or English the key note remains unaltered to the end. In front of the vocal chords and within the Laryngeal Chamber are stops or diaphragms placed vertically, and raising and falling like the wards of a Chubb lock, but different in that each stop is a complex machine in itself, having within, moved by a spring, another stop by means of which an orifice at the base is enlarged or diminished. Herr Faber takes another liberty with nature, for besides placing the nose below the mouth, for the sake of convenience, he has placed the teeth in the larynx, or more strictly speaking, within one of these stops he gets a somewhat lisping 'S' of the sound of 'SH' from the machine. A small windmill like arrangement gives the rattle of the letter 'R' and a thin iron band notched in the lower rim in front, fitting outside the upper lip deepens to give the 'F' or 'V' sound. There are 14 keys by which the sounds are controlled striking the first the sound of an 'A' in Father is produced, the mouth remaining wide open; another key being struck the lower jaw rises and the sound of 'O' in Movement is emitted the other vowel sounds and consonants are produced by the use of the diaphragms in the larynx with the mouth in the second or third position.

Below:
A twelve inch record sleeve from Pengelly's Ltd., Plymouth, and a reproduction of the Special HMV recording by Joe Pengelly. (see page 2124)



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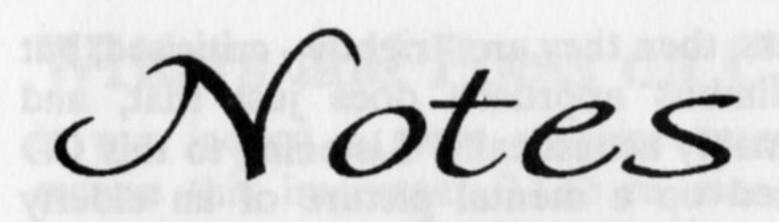


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Harold M. Barnes.

The death of Harold Barnes in Paris during March was learned of with regret. Harold was more remembered in his adopted city than in his native country as a collector and historian of cylinders. His work in collaboration with Victor Girard 'Vertical-cut Cylinders and Discs' being "a catalogue of all 'Hill-&-Dale' recordings of serious worth made and issued between 1897-1932" was published by B.I.R.S. (the fore runner to N.S.A.) in 1964, and later reprinted in 1971, remains to date the only work of its kind. The phrase in the subtitle "...of serious worth..." indicates the subjective nature of the work; this of course allowed for exclusion of the (rather too) numerous recordings of various "Bande Garde Republicaine", unfortunately it also excluded much of the 'popular' repertoires, namely the legacy of chansons (and French monologues) recorded in Paris during the early years of the talking machines.

There is however some good news on this front for the numerous collectors and archivists world wide of Pathe cylinders and vertical cut discs interested in the full output of the Paris company between 1897 and 1910.

M. Gilbert Humbert has compiled a listing of the early recorings by Pathe, and as far as is possible, managed to cross-reference the various re-uses of the catalogue numbers in this time. If there is enough support for an English language edition, (there are 16 pages of history, explanation and indexes) TMR is prepared to co-publish this work with a French publisher. Please would any readers/institutions interested please contact the editor as soon as possible to enable an assessment of the print run and binding quantities to be made.

In conjuction with the 1994 National Vintage Communications Fair held at the NEC Birmingham in May a directory has been published. This paperback directory forms a wonderful resource for anyone interested in any catgory of vintage communications, records to radios, jukebokes to televisions, it is all here. If you haven't attended this event, then a flavour may be gained by reading this book. Available from Sunrise Press, Bampton, Devon, at £3.50 - The Sound and Vision Yearbook.

Whilst on the subject of books, remember that new stocks are anticipated of Don Taylor's *English 78s Label Book*, see review on page 2524 of this issue, this book is real value for money and of value to any record collector. Stocks so far cannot keep up with demand so order now!

Another reminder: this time about that much mourned magazine Sounds Vintage --- TMR still has some (and the only official) stocks of back issues of this journal. Priced at £5.00 per year, or £1.00 per single copy, most issues are available but as stocks are dwindling if you have been meaning to purchase any or all of the back run, then please enquire to the editor of TMR for details of availability.

Other Magazines

As usual there are more magazines to read and review than normal hours allow! However here are some highlights that may well be of interest to you.

The editor of 'Storyville' magazine, the well respected Laurie Wright has intimated that due to his continuing ill-health the future of the magazine as one of the World's foremost historical journals on jazz is in doubt. He is however prepared to produce the title as an annual hard cover publication if there is sufficient demand indicated.

We will miss the standards of this fine magazine with regard to discographical matters. Many of the early issues of Storyville carried much to interest the average reader of TMR, and indeed some of its pioneering work lead directly to the knowledge of more than one contributor to TMR.

Secondly, I should like to thank M. Gerard Roig of *Phonoscopies* magazine for his continued publication. For anyone with a discographical interest in the French recordings (not just Chansons) on 78 and LPs then a subscription to *Phonoscopies* is recommended. This A5 sized magazine is published quarterly, and like most of the publications in our hobby is a labour of love. Contact: Gerard Roig, 29 rue Colas Fedron, 78700 Conflans Ste Honorine, France, Telephone - if you speak French - (this is the number inside France, you should add any international codes): 39 72 82 98 for details of subscriptions. Please mention this magazine.

Hillandale News for April has an article on the production of Nimbus CDs, [see also elsewhere in this magazine for a review of the Nimbus Prima Voce Sampler]. Interestingly there is also a comparative article in the same issue upon the methods used by EMI at Abbey Road, - a case of "you pays your money and takes your pick!". Anyone with a broad interest in recording techniques will also want to read the short item in the same issue by Doug Pitt (Chairman of the Narrow Bandwidth Television Association) about Phonovision discs and the methods of John Logie Baird and F Plew (Mastervision) of London during the 1930s.

The winter (77) magazine of the Vintage Light Music Society (VLMS, 4 Harvest Rd., West Wickham, Kent.) contains an appreciation of Jack Wilson a well known musician to those of us who grew up in the Midlands. I well remember seeing Mr Wilson conducting the orchestra at the Coventry Hippodrome Theatre, ah what magic was about to be released upon the stage as they struck up "I want to be happy", and how we were, sitting upon the seats with our coats under us to give a better view than the already wonderful sightlines at this magnificent theatre built in the 1930s by the Newsome family. But I digress into nostalgia and history, Nipper has just snapped at my ankles, more to the point: VLMS has just produced a Vintage Hour Cassette of music recorded by Jack Wilson and His Versatile Five and of his piano solos. SP109 at £4.50 including postage in the UK, and £5.00 overseas - for VLMS members only (you just need to join/subscribe to be able to order this cassette). [This is not the latest issue from this society but space prevented an inclusion in our last issue. -Ed.]

From Australia comes another quarterly discographical magazine for record and music collectors - the aptly named "Australian record and music review". In the same size (A4) as TMR, by April 1994 it had reached issue number 21 from the well known collector Mike Sutcliffe (15 Lowanna Avenue, Baulkham Hills, NSW 2153, Australia) subscription rates for UK (given as 'England' in the copy I have, but I suppose that the rates are the same for the rest of the British Isles, and all of Europe for that matter!) are \$A21.00 (sea), \$A28.00 (air); at the time of writing the Australian Dollar is about two to the GB Pound. USA readers can subscribe for \$A21.00 (sea) or \$A26.00 (air). This magazine contains all Australian and New Zealand information and as such is very interesting in the joint development of the British companies and the American companies in one single market. For example there is a start of a listing of Vocalion AZ masters (Broadcast) and an exclusive Australian series (BA). A must for the discographer.

The Nostalgia Record Fair in the GRANDSTAND LOUNGE WIMBLEDON STADIUM PLOUGH LANE, LONDON, SW.17

Dates for 1994
Sundays:
July 10th,
September 11th,
December 4th,

Early preview from 9.30am - £2.50 General admission 11.30am - 70p Details from B Wilkinson 0689 846516

Record Reviews

Piccadilly Dance Orchestra

Please note that the cost of the latest CD from PDO is £9.99 - or cassette at £7.99 - plus 50p. post and packing. (See review in TMR 85).

Tango ladies

This excellent CD has a selection of the best songs by the best women Tango singers and is a very worthwhile endeavour for which everybody concerned should be congratulated. The tango Ladies are: Ada Falcon (four tracks), Rosita Quiroga (likewise four), Azucena Maizani (six), Libertad Lamarque (three), Nelly Omar (one) and Tita Merello (two). There is a wide range of different styles of delivery and of accompaniment ranging from Quiroga's beautiful self- accompaniment on the guitar to full orquesta tipica. Most of the pieces are sorrowful apart from Mama yo quiero un novio (Mummy I want a fiance), which is that rare item in the huge Argentine Tango repertoire, a comical number. I have got an excruciatingly slow purely instrumental version by Jimmy Dorsey. There is also, I gather, a version by that genius of the violin, Eddie South, which I would love to hear. The only other comic real Argentine Tango I know is Mula (The song of the mule), with music by Francisco Canaro, words by Ivan Pelay played by Canaro's Orquesta tipica, on a UK Odeon 78, number OT.126, (matrix number C.7692) recorded in Buenos Aires in 1934.

The ten page booklet by Simon Coller is full of interesting information including trans- lations of the titles and synopses of the lyrics which are an excellent feature, but discographically speaking, the booklet leaves a lot to be desired. Recording dates would have been welcome; such as we get on the Tango Lps and CDs issued on the Swedish Phonotastic label. Label names, record numbers and matrix numbers are also appreciated by discographically inclined collectors. Even the names of the publishers of the sheet music are of use to would be performers. The list of numbers is full of unnecessary capitals. Mercedes Simone's name is misspelt in the line concerning track 24. None of this nit-picking should put anyone off this otherwise well researched booklet or the wonderful CD of the best songs by the top ladies of the Argentine Tango.

[I have provided some of the missing discographical details in the track listing below, with thanks to Bruce Bastin and Pat Robson for their help].

Harlequin CD, HQ.CD.34 Interstate Music Ltd., 1994. 65 minutes.

Ada Falcon and Canaro orquesta tipica - 1: La morocha [Odeon OT.113 circa 1935]. 2: Yira! Yira! [mx. AT 4403 12 Sept. 1930]. 3: Lo que nunca te diran [8 July 1931]. 4: Tengo miedo [19 Sept. 1929]; Rosita Quiroga - 5: Horas triestes [Victor 79641A]. 6: Bandoneon [?]. 7: Accordate [?]. 8: De mi barrio [?]; Azucena Maizani - 9: Pero ... yo se [7 July 1928]. 10: Mariposa azul [2 November 1935].

11: Marionetas [21 September 1928]. 12: Estampilla [20 September 1928]. 13: Portero suba y digale [7 July 1928]. 14: Barra querida [20 September 1928]; Emilia Garcia and Bachicha orquesta tipica - 15: Mama yo quiero un novio [Columbia (France) RS.1189 mx. K 1541-1]; Mercedes Simone - 16: Cantando [?]. 17: Cuando silva el viento [?]; Libertad Lamarque - 18: Madreselva [?]. 19: Julian [?]; Nelly Omar and Canaro orquesta tipica - 20: Desde el alma [?]; Tita Merello - 21: Ninño bien [?]. 22: Milonga porteño [?]; Libertad Lamarque - 23: Silencio [?]; Mercedes Simone and trio tipica - 24: El viejiti del acordeon - Peter Mayer. (Polka) [23 May 1936].

Prima Voce Sampler

"The early story of recording is more than just the history of an invention and an industry. Although the pioneers and entrepreneurs played important and fascinating roles, their work would hold little interest for us today had it not coincided with the unique artistry of Caruso and Melba, Chaliapin and Ponselle.

Our aim in transferring 78s to compact disc is simple: to allow the the full musical enjoyment of these recordings without the distraction of intrusive surface noise between the performer and the listener. This is achieved by a process which re-records rather than remasters the original sound, a combination of the best of the latest and earliest in sound reproduction."

These are the words of the opening rejoinder to a sampler disc from Nimbus Records. (Prima Voce Sampler NI 1430). Intended as an introduction to the Nimbus Prima Voce series of classical singers CDs, it reads fine, although I can't help feeling that the majority of readers of this magazine would feel slighted somewhat by the first paragraph, and what about the rest of the repertoires?

However the sounds of the Nimbus transfer system are something else. If you have never heard a transfer from this company then here is your chance to try it out for little more than the cost of a pint of beer, or less than twenty cigarettes. You either like it or not; I don't.

As the amount of 'retro' re-issue CDs is now very large, we normally confine ourselves to that which we believe the majority of our readers will have an interest in. I have criticised transfers in the past, I have heard some superb transfers, I have heard some mediocre transfers On occasion I have had to balance the quality of transfer against the rarity of the source material and its condition. But I do not like the Nimbus system.

Put simply it is a digital recording, using I understand, three microphones in an array placed at the end of a specially constructed very large acoustic horn developed from the original E.M.G. pattern. The reproduction is 'acoustic' using a development of the E.M.G. soundbox with fibre needles and a modern specially built electric turntable. And that is just what it sounds like! I have played other Nimbus CDs and thought that no matter whether I have the stereo switch in or out, the effect is similar. I could hear better through my HMV Model 163 re-entrant. I do not want to listen to a recording of someone else's gramophone, no matter how wonderful that machine may be. I can't help but think that Nimbus could have better spent their time, money and space on developing a transfer system that does not introduce another acoustic factor into the chain of reproduction. If any other company introduces 'echo'

electronically onto a CD track in the transfer

process, then they are - rightly - criticised; but the Nimbus approach does just that, and presumably acoustically Listening to this CD conjured up a mental picture of an elderly opera buff trying to re-live his early days of opera going and listening to the prima donne or tenors whilst sitting in the 'gods'.

I will list the tracks albeit nothing here is rare. If anyone cares to dispute my criticism, please do write to me and produce a case for the Nimbus system. But it will have to be good to convince me.

John Booth.

Nimbus Records CD NI 1430, 'Prima Voce Sampler', 50m.20s. £1.99. Bjorling: Nessun dorma (r. 1944); Lauri-Volpi: Solenne in quest' ora (r. 1943); Flagstad: Ho-jo-to-ho! (r. 1935); Ponselle: Vissi d'arte (r 1919); Caruso: Bella figlia dell' amore (r. 1908); Destinn: Suicidio (r 1914); Maurel: Quand' ero paggio (r. 1907); Tamagno: Esultate! (r. 1903); Galli-Curci: Song of India (r 1922); Gigli: Introduction spoken by Mascagni, in Italian, O Lola ch'ai di latti la cammisa. (r 1940); Supervia: Les tringles des sistres tintaient (r. 1930); McCormack: Norah O'Neale (r. 1929); Hempel: Zweigesang (r. 1935); Berger and Lemnitz: Ist Traum, kann nicht wirklich sein. (r. 1936). from Virgin Mega Store, Oxford Street, London, or for further details write to Nimbus Records Ltd., Wyastone Leys, Monmouth NP5 3SR - or- P.O.Box 7746, Charlottesville, Virginia, 22906-7746, U.S.A.

Judith Durham & The Seekers

Quite possibly you were one of those unable to obtain a ticket for the sell-out concerts by the original SEEKERS at the Royal Albert Hall during April ... in the early 1960's Judith Durham, Bruce Woodley, Athol Guy and Keith Potger, some amateur singers, came association in Melbourne as 'The Seekers', becoming hugely successful in Australia before venturing to Britain to have a holiday paid for by their singing. Somewhat unexpectedly they found themselves extremely popular although the BBC was slow to give them 'air-time' ... until their record sales mounted. Contemporary with the Beatles their singing style was individually different, akin to four-part harmonisation which appealed to young and old equally. Judith Durham sang the lead with the boys harmonising. Athol Guy played double bass with Bruce Woodley and Keith Potger on acoustic guitars, banjo, or mandolin. Judith occasionally used the tambourine. It is now 25 years since the BBCtv special 'Farewell to the Seekers' made a great emotional impact ... the singers having decided to resume the professions for which they had originally trained. In 1993 they decided to re-unite for a 25th Anniversary Tour which had over 100 'sell-out' concerts to audiences of all age groups, wishing to hear their special magic. The fine accompanying booklet to this CD shows the Seekers then and now.

From their original selections are such favourites as "Morningtown Ride", "A world of our own", "Red rubber ball", "Georgy girl", "The carnival is over", "Feelin' groovy", "This Little world of mine". "One world of love" and "Keep a dream in your pocket" are new songs added for the tour, but retaining their special style. To me the addition of thumpy drums and modern bass guitar to these two tracks is unsuitable.

As a reviewer and a fan I wish that the CD lasted longer than 53, minutes. EMI CD 8 29251 2 and CDEMTV83. - E.B..

Writers and Poets on CD

It was indeed a great surprise recently to receive this important 3-CD re-issue set of poets and writers speaking their own lines. Some had been supported in their original 78 rpm release by grants from the British Council. Most poets are presented to the world through the printed word. Nowhere in the world has there been a comprehensive recording of writers.

James Agate, the dramatic critic defends his profession admirably in 1929 and then we proceed to some of those of whom he wrote. James Joyce was recorded in November 1924, reading from "Ulysses" and then again in 1929 from "Work in Progress" as 'private' recordings which would have had limited circulation. Being extracts one is left feeling somewhat isolated waiting for more, but one has heard the writer. However A E W Mason's 'The Jungle Scene' from his "No Other Tiger" and A A Milne's 'Pooh and Piglet Go Hunting and Nearly Catch a Woozle' from "Winnie The Pooh", and Dame Rebecca West reading from "Harriet Hume" are complete scenes. These three appeared as part of a now rare album published by the short lived Dominion Record Company whose main product was dance music, leaving one wondering how it came to be issued. The whole set was comprised of contemporary authors reading from their current 'best sellers'.

During the earlier part of World War II the BBC invited J B Priestley to present a series named "Postscripts". That of the 22nd September 1940 - "Women and War" was considered appropriate to be recorded upon HMV C.3190. George Bernard Shaw was invited by Linguaphone (the language teaching record company) to record something different from its customary product. One is not surprised that his perfectly good spoken example of English later becomes a little naughty when he advises foreigners NOT to speak English too well if they wish to be understood!! His extract from Shakespeare was never released until now, possibly because he made several textual errors. But it is interesting. Edgar Wallace was a popular writer of criminal stories [I hope that EB means that he was what is today called a Crime Writer. -Ed.], and his short story "The Man in the Ditch" on a Columbia record was available for export only in that form for years and sold well.

CD 2 opens with Sir Arthur Conan Doyle's HMV record (that has been heard frequently on the radio over the years) speaking about Spiritualism and about Sherlock Holmes. Cecil Day Lewis speaks twelve of his pieces, Sir Stephen Spender thirteen and T S Eliot his "The Four Quartets" complete. These three were among the more important poets working just after World War II and it is fortunate that they were recorded so prolifically. Back in 1934 Sir Walter de la Mare had recorded for HMV some little poems that many of us must have learned at school, such as "Someone" and "Nod". I did, and assume that they were newly composed then.

At college one of the books which we studied was "To the Lighthouse" by Virginia Woolf. I regret to admit that I have never completed reading it! But here we have Ms. Woolf speaking on the craftsmanship of writing in "Words fail me", which fortunately was recorded by the BBC in 1937 when that organization rarely did such a thing. Her commanding voice is not at all like I expected to hear. In the same year W B Yeats was also

recorded by the BBC reciting "The Lake of Innisfree" (which I learned at school) and "Coole Park and Ballylee". The set ends with Sir Harry Newbolt speaking "Vitai Lampada" and "The Best School of All". Vita Sackville-West contributes "The Four Seasons" from her prize-winning "The Land". At school one never knew the significance of any writer either of prose or poetry, but having at least heard mention of them, one acknowledges them as old acquaintances later on, really learning something about them and of their work appreciating them more. I shall find myself listening more studiously in the future than has been possible while bringing them to your attention now.

So I have enjoyed listening to these three CDs and because the box in which they come would easily hold a fourth disc, wish there were four! It is clear that this set is of major importance to the world of literature having been transferred to the modern "storage and retrieval system". This is especially so of those who recorded long ago for limited editions. Thus we have the major surprise of hearing These are the Count Leo Tolstoy! better-remembered writers. If this set sells sufficiently, perhaps collectors and archives will loan other records for re-issue. It is gratifying that in an era of song and musical nostalgia, poets and writers are also being recalled. The very interesting notes are by collector David Mason who has put the whole in perspective, rightly devoting more space in areas where more information is appropriate. The twenty-four page booklet is well produced and includes good photographs of eight of the writers, together with recording dates and matrices, etc. An essential set for educational institutions and literary reference libraries. EMI CDWP.1 and 7 89788 2. EB

Vera Lynn Remembers the Songs That Won World War 2

Dame Vera Lynn's contribution to the 'war effort' was her tireless effort that maintained the morale of both military and civil populations. Thus one is not surprised that she is honoured with a CD some fifty years on of her singing the songs of the WWII period. Way back her main recording company was Decca, but these tracks were made for EMI. There is a total of thirty-three songs, either in medleys, or separately, playing for about 77 minutes. Of course "Yours" is included. "London Pride" by Noel Coward was pressed into service to signify a defiant resistance to all enemies. The heroism of the Royal Air Force and its allies was recognized in "A Pair of Silver Wings", "Silver Wings in the Moonlight", "Comin' in on a wing and a prayer", "If I only had wings". "Somewhere in France with you" served the beginning and ending parts of the war. "When the lights go on again", (wasn't it good when they actually did?), "There's a new world over the skyline" (nobody realised during the war HOW different), "You'd be so nice to come home to" and "There'll always be an England" all projected optimistic spirits. I'm glad that "Lili Marlene" is included for it shows that the ordinary conscript soldier on both sides of the war really had the same homely emotions and reminds us that nightly suffering is/was international. Songs such as "Besame Mucho", "It had to be you", "A nightingale sang in Berkeley Square", "As time goes by" were not specifically for the 'war effort', but fitted pleasantly. Because I was born within a mile of them and spent my early life there, "The White Cliffs of Dover" has special significance for me.

And there are others being a pleasing souvenir at this safe distance of time, sung by "The Forces' Sweetheart". The interesting notes written by Walter Ridley remind us of the entertainment of the early days of WWII and how Vera Lynn came into it gradually, then, became such a central figure. I hope that this fine selection will become equally popular with younger folks who like good songs as well as we older generation for whom they are an important slice of nostalgia. EMI CD 8 29232 and CDEMS 1515, also on cassette. - EB.

Big Joe Turner

Blues and Rhythm and Blues fans will be well acquainted with Mr Turner and we older fans will recall his 78rpm recordings with Pete Johnson for Parlophone. His earlier years were in Kansas City which had an assertive style. Pete Johnson had been playing at the Backbiter's Club and was persuaded by Turner that he could sing and thus became his partner and a 'singing waiter'. John Hammond heard them and took them to New York for his Carnegie Hall "Spirituals to Swing" concert ... and the rest is history.

In this collection we have recordings firstly issued on Aladdin, Imperial and Bayou labels (now all part of the EMI International group). In 1947 Turner recorded with Aladdin as a solo with small group accompaniment and a duet with Wyonie Harris a two sided "Battle of the Blues". They duetted on "Going Home" and "Blues", neither issued in USA until now. This CD also introduces USA to a version of "Roll 'em Pete", "Ice Man Blues" and "Nobody in Mind". Duke Ellington's "Morning Glory" (in 'jump' style) is very satisfying. Aladdin also released "Low Down Dog", "Back Breaking Blues", "Empty Pocket Blues". For the six Imperial recordings of April 1950 the accompaniment is led by legendary trumpeter Dave Bartholomew with Les Allen playing saxophone. Making a guest appearance was Fats Domino playing piano, proving himself suitable in both slow and jump tunes even though he has few solo spots. "Jumping tonight", "Love my baby", "Blues jump a rabbit" - with boogie piano - are quick blues while "Lucille", "Story to tell", and "The sun is shining" are slow. For the most part the pianist is the busiest musician while the others play harmonising chords.

This CD filling the picture between the 1930's 78rpm discs and his 're-birth' with Ahmet Ertegun's recordings on Atlantic in 1951 is important to blues and rhythm and blues fans in general and Turner's fans in particular. Being the total of his Aladdin and Imperial recordings the playing time is limited to 48m16s. EMI CD E2 27229 and CZ 527. -EB. The above and the following are part of the continuing EMI Blues series:

Amos Milburn recorded prolifically so that this 'best of' compilation lasting 75, minutes is merely a part of his total recordings, mainly for Aladdin. Most of his recording was in Hollywood where he was known as the 'Chicken Shack Boogie Man'. This compilation spreads from 1946 to 1957, all being well recorded, sets off with a fast boogie "Down the road apiece". Born in Houston, Texas, he was a devotee of Louis Jordan and the three boogie/blues pianists, Johnson, Ammons and Lewis, from whom, individually, he derived something to make his

own style, which he developed while serving in the US Navy during WWII in the Pacific; he also became a fine chef. Afterwards he became a nightclub performer in the R&B style. During the Aladdin recordings period he used a six-piece group based around his own piano and a strong tenor saxophone. The very good notes with this CD are by Joseph Laredo who avoids mention of specific personels of the groups. From lists at my disposal this was wise for doubts and "unknowns" exist.

"Bewildered" and "In the middle of the night" are sentimental but the remainder are either quicker boogie tunes, or slow and mid tempo blues. "Let's rock a while", "Bad, Bad, whiskey", "Tears, tears, tears" and "Let's have a party" feature some piano solos. Variously some good guitar playing is heard. "One Scotch, one Bourbon, one beer" was usually performed with three glasses upon the piano, frequently being replenished by his fans which no doubt led to the two strokes he suffered before his premature death. I feel that it also led to some decline in his performance, which may be the reason for the concluding date of this CD although he continued to perform later. the last tune "Soft pillow" shows his attempt to court the Rock and roll style. This is a specialist CD, excellent in style, playing for 75 minutes, but try and hear it first to decide if it is for you. EMI CD 8 27229 2 and CZ 526. -EB.



American Celebrity Recordings 1900-1925

by Julian Morton Moses

published by [and available from] Monarch Record Enterprises, 100 Highland Park Village, Dallas, Texas 75205-2788, USA. 154mm x 132mm. 212pp. Paperback, \$12.95 + \$2.00 post.

THE NAME OF Julian Morton Moses will be as familiar to long-time 'classical' collectors as is that of Bauer. Mr Moses has been collecting records since 1919, yes - 1919! His earliest writings on the subject of record collecting have been referred to for many years, he was even retained as a consultant by Columbia (CBS) Records in the 1943 litigation against RCA Victor over the right to the use of red coloured labels on records. Until he was in his mid fifties he ran the Classical Record Shop in New York, closing it in 1966 to concentrate on teaching.

Here then is the third revised edition of his work first published in 1936, originally titled 'The Record Collector's Guide: American Celebrity Discs', the second edition was published in 1949 as 'The Collector's Guide to American Recordings 1895-1925' -

subsequently reprinted by Dover Books in 1977. The format is similar to that adopted in Bauer, and indeed one could be forgiven for thinking that the pages were taken from Bauer's first edition the resemblance is so close typographicaly. But what of the content? Well I am not in a position on this side of the Atlantic to question it closely, but certainly it is necessary to remember that it claims to contain the complete American Discographies of all 'celebrity artists' recorded by Victor, Columbia, Brunswick and Vocalion.

So any omissions can be justified by Mr Moses and his publishers as being either not from the Big Four of the time, or simply not 'celebrity' recordings, and here of course we are into the area of taste and subjectivity not completeness and objectivity. The definition given by Mr Moses is that the exclusively "celebrity issue" would indicate that all Victor Red Seal records are listed, and I am sure that they are, and that Columbia and the other labels are selected to the same criteria. A sample quotation will serve to give the flavour of the book: "NOTE, Jean (Baritone) [There are then two Victors listed 5075 'Herodiade: Vision fugitive' and 5084 'Hamlet: Brindisi']. Note: Among France's many highly prolific recorders, Note appeared here, on different occasions, in a variety of discs, too often of the sentimental and quasi-religious songs which seemed to have a ready market. His Credo du paysan, for instance, imported here as Victor black seal No. 98408 (63130) had been done for many labels of the 1900-1908 period, being also No. 1-5037 among his fifteen early Favorites." Now I don't know Note's work but if that somewhat snobbish comment was designed to put me off then it certainly achieved its aim. You will by now realise that Victor Black Seal Records are not included as a rule in this listing. So next to check on the list of an artist of whom I have more than just a passing knowledge of: Adelina Patti. Only the 1906 USA releases are here, 95029 to 95042. There is a footnote that informs quite correctly that "these and more than a score [20] of other items, both recordings and test pressings, have been available on two LPs, and now have been released by EMI on CD." Why not list them all, just because the others were not on the Red Seal label; and what is a test pressing if is not a recording? But I know what he means. However there are indeed lists of all catalogue

numbers issued by Victor as Red Seal records, there is here a slight problem as far as I could see in that there are directions to the reader to "See note on p. 187" at several points in the lists and nowhere on page 187 is there a note that I can see. There is an index to 'operas, oratorios and other large vocal works', an index to solo instrumental performers, a potted history of the USA industry in the acoustic era. All pretty good stuff for the beginner.

Whilst the accuracy of the book is not in doubt, I have to question the parameters that bound it. It seems to belong to another age, indeed to the age of its subject matter. Another quote: "...we confine ourselves, with three exceptions, to echoes of the Golden Age of Opera (and Concert) and hope that the timelessness of these will likewise belie their antiquity". I have no quarrel with that, but I can't help thinking that as a newly revised work it ought to pay heed to the needs of the collectors of today with regard to completeness and impartiality. Of course that would make it a different work, so bearing in

mind the relatively cheap price of \$12.95 (roughly £6.50 at today's rate) to use it as one book among many references makes it a good buy. Especially so when you consider that I saw a copy of the second edition offered for sale in Paris on the 5th May 1994 at 250.FF (£30)! There was also a facsimile copy (hard bound) of 'Bauer', complete with a printed reproduction 'Sellotape' repair to one of the pages - but that's another story.

The publisher's blurb accompanying my review copy has, as is customary, several critical reviews quoted including Irving Kolodin (Saturday Review), P G Hurst (The Gramophone) and Lady Mackenzie (Music Parade) which does rather tend to date the material, perhaps a few more modern critiques are called for, Monarch Record Enterprises are freely invited to use any of my favourable comments. The printers are to be congratulated in that for once we have here a paper back book that DOES lay flat without splitting or automatically closing up just as you need to use both hands for something other than holding the pages open. My review copy has lain open at various selected pages whilst I have been writing this review. But I still cannot find the note on page 187!. The publishers are congratulated on their venture in producing this edition at such a bargain John W Booth. price.

The English 78 picture book.

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Available from TMR., at Ü28.00 incl. postage. The first advert for this book appeared in the last issue of TMR, arriving just as we went to press, since then the first batch of this boks have been sold out. and more are awaited from the home of Mr Taylor in Tasmania.

It is no mean feat to compile such a book at the distance that Tasmania is from England. Certainly lack of easy access to some source material must have caused Don some headaches; however as he expalins in his foreword he regards himself as a compiler rather than an author, he is generous with his credits to collegues in Australia and Britain who have help him compile this book. There are many rare labels illustrated in this book, and many common items, regretably cost considerations have limited the colour reproductions to four pages, but the choice of laabels to illustrate in colour has been made wisely, and the quality of the reproductions is of the highest professional standard.

Not all 500 labels written up in the book are illustrated, nor are all variations of those that are illustrated. Again cost consideratoins would preclude this - unless you would be prepared to pay a small fortune for such a book, privately published by Don Taylor.

Each label entry has a short, sometimes very short, history, or such information that Don has been able to glean about a label. Most illustartions have come from records in his own collection and are well reproduced, others though he has had to relie upon photo copies supplied by collectoors. This does mean that there is a variation in the quality but nearly all labels are reproduced at the same scale about 60% of full size, to allow for six labels per page (258 pages are 240 mm x 170 mm and high quality art paper). The book is bound in traditional hard back binding with a full colour dust jacket, just a pity a few more labels couldn't have illustrated on the jacket. So far it has met with fullsome praise from those who have bought it. All in all a worthy addition to your bookshelf. John W Booth.

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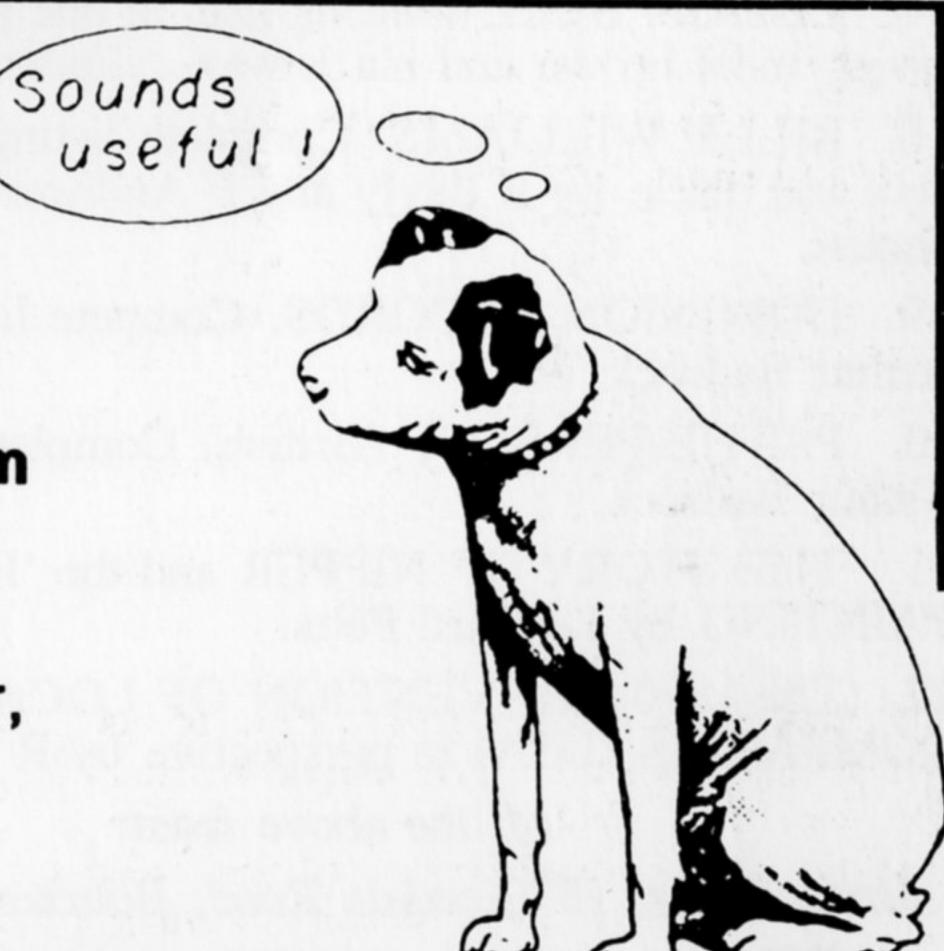
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